

Strasbourg.eu
eurométropole

MUSÉES DE LA VILLE DE STRASBOURG



MAJOR ACQUISITION OF AN EXCEPTIONAL ARCHITECTURAL DRAWING OF THE SPIRE OF STRASBOURG CATHEDRAL

MUSÉE DE L'ŒUVRE NOTRE-DAME
21 JANUARY – 23 APRIL 2023

Press Relation

Museums Communication Department

Julie Barth

julie.barth@strasbourg.eu

tel. 03 68 98 74 78

Press kit and visuals downloadable at:

www.musees.strasbourg.eu



Crédit  Mutuel



1. MAJOR ACQUISITION OF AN EXCEPTIONAL ARCHITECTURAL DRAWING OF THE SPIRE OF STRASBOURG CATHEDRAL	PAGE 2
2. A WELL-IDENTIFIED DRAWING	PAGE 2
3. JOHANNES HÜLTZ'S PROJECT: THE DRAWING'S REMARKABLE QUALITY OF EXECUTION	PAGE 3
4. STATE OF CONSERVATION AND RESTORATION	PAGE 4
5. AN EXCEPTIONAL COLLECTION OF ARCHITECTURAL DRAWINGS OF THE CATHEDRAL	PAGE 4
6. PRESENTATION ROOMS FOR THE DRAWINGS	PAGE 5
7. PATRONS AND PARTNERS:	
THE FRENCH MINISTRY OF CULTURE	PAGE 7
CRÉDIT MUTUEL	PAGE 8
THE FRIENDS OF STRASBOURG CATHEDRAL	PAGE 9
FONDATION DE L'ŒUVRE NOTRE-DAME	PAGE 10
MUSÉE DE L'ŒUVRE NOTRE-DAME	PAGE 11
8. PRACTICAL INFORMATION	PAGE 12

1. Acquisition of an exceptional architectural drawing of the Spire of Strasbourg Cathedral

In 2022, a striking medieval drawing on parchment depicting the High Tower of Strasbourg Cathedral joined the collections of the Museum Œuvre Notre-Dame / Arts of the Middle Ages. Recognized as a "National Treasure", this drawing will be presented to the public in the Drawings Room of the Museum, from January 21 to April 23, 2023.

The drawing, made in about 1419 and attributed to the Cathedral Architect of the time, Johannes Hültz, is characterized by the high quality of its execution, and by its representation of part of the sculpted programme. The historical importance of the drawing is inestimable. It is the first known drawing to depict precisely the already built octagon and in particular Hültz's first project for the Spire, which proves to be very different from the one eventually built.

This drawing was placed on the art market in 2018 by a private owner who had acquired it in Paris in 1994. An export certificate was refused for it in August 2018, thus giving it “national treasure” status. French law recognizes as “national treasures” cultural properties the heritage value of which justifies special status and protection.

The drawing will be presented to the public from January 21 until April 23, 2023 in the Drawings Room of the Musée de l'Œuvre Notre-Dame. For conservation reasons, this room is accessible on Saturdays and Sundays only, from 2 p.m. to 6 p.m. The adjacent Drawings Interpretation Room remains accessible to the public during the Museum's opening hours.

The acquisition was made possible by virtue of article 238b OA of the general tax code which allowed financing by exceptional patronage from Crédit Mutuel and the Société des Amis de la Cathédrale de Strasbourg as well as the combined support of the Ministry of Culture Heritage Fund and the City of Strasbourg. This drawing was restored with the help of the Fondation de l'Œuvre Notre-Dame.

2. A well-identified drawing

The heritage interest of this drawing is reinforced by its probably having originally belonged to the collections of the Cathedral Fabric which, for the last seven centuries, has preserved a unique set of medieval architectural drawings on parchment dealing with the Cathedral's construction. Its disappearance most likely dates back to the French Revolution, but in the absence of an inventory number, it was not possible to initiate a claim for restitution. The lost drawing was identified by Louis Schneegans, the Archivist of the City of Strasbourg, in the mid-19th century.

«This drawing, bought from a scrap dealer in Dijon by M. Saint-Père, today belongs to M. Saint-Père fils, an architect in Paris. The plan is of great importance for the history of the Cathedral and it is greatly to be desired that it be returned to the Notre-Dame Fabric, from where it must have been removed at a time that I am unable to specify, and where a series of 22 ancient elevations and plans are still preserved, remnants of a formerly much richer collection» (excerpt from a letter of July 2, 1845 to the Mayor of Strasbourg).

As indicated by several documents kept in the City Archives, the Mayor of the time unsuccessfully attempted to recover the drawing. At that time (c.1845), the Cathedral Architect, Gustave Klotz, had a copy traced from the original. To this day it has been carefully preserved in the Œuvre Notre-Dame Foundation collections and is also displayed in this room.

The author of the copy is not known. He may have been Christian Wilhelm Schmidt, an architect from Trier who published a lithograph of the drawing in 1851.

The copy reproduces precisely the lines of the original drawing, but not its many colour highlights and shadow effects. Apart from Schmidt's lithograph, for almost 180 years it was the only available document to give an idea of Hültz's project. It is incomplete and devoid of relief, failing to do justice to the medieval drawing's remarkable quality of execution, both in the depiction of architectural details and in that of the sculpted programme.

3. Johannes Hültz's project: the drawing's remarkable quality of execution

This architectural drawing of the Cathedral dates from about 1419, when Johannes Hültz, a Master Builder from Cologne, was appointed to succeed Ulrich von Ensingen shortly after the latter's death. The latter, considered one of the best architects of his time, had been called upon in 1399 to erect the highest tower in the Holy Roman Empire. He built the lower part of the High Tower, known as the Octagon because of its eight-sided plan. Johannes Hültz was to complete the construction of the Cathedral Spire in 1439.

This pen drawing is distinguished by the high quality of its execution. With exceptional precision, it represents the entire architectural structure, using colour-wash highlights to give particular volume to the mouldings and the sculpted decoration. It is also characterized by the presence of richly detailed statuary: Saint Catherine and Saint Barbara, two of the eight "spectators" in the Octagon, of which the originals are conserved in the Museum, as well as two statues of saints, visible under the high daises at the base of the Spire. A sculpture of the Virgin was planned to surmount the whole.

The arms of Johannes Hültz are shown on a coat of arms on the left-hand console supporting the statue of the Saint (three Hs in the shape of heraldic mullets with winglets), the coat of arms on the right console bears the arms of the Master Carpenter Michael Rippel.

This drawing depicts very faithfully the already existing Octagon, but the project for the Spire is different from the version finally built.

Technically, this is a geometric drawing, a strict projection using, not perspective, but simple 'shortcuts' (windows on the 'small' storey of the Octagon, tracery of the Spire).

This project, abandoned for an unexplained reason, provided for a rather classic eight-sided pyramid in the lower half (with trapezoidal compartments decorated with openwork tracery) in the tradition of the 13th and 14th centuries. The tracery evokes that of the Spire of the Cathedral of Freiburg (1330) or the projects for Cologne, but here the pyramid serves as a substructure for a noticeably vertical pinnacle on three levels (two superimposed octagonal lanterns surmounted by a pedestal for a monumental statue of the Virgin).

At this stage, the Spire was conceived as a continuous pyramid rising up to the lantern (with openwork tracery in its lower part). Its massive hips support 8 small spiral staircases, the canopied cages of which formed large tiers, converging towards the lantern at the apex. It is these 'stairs' that represent the great originality of Hültz's contribution.

The drawing acquired fuels our thinking on an important intermediate stage in the physiognomy of the future Spire, making it a valuable historical document.

With this Spire, the city became the owner of the tallest building in medieval Christianity. Its 142 metres represented a record height that was to remain unchallenged until the 19th century.

Around 1400, the medieval Germanic empire witnessed the launching of construction sites for dizzyingly high towers in Ulm, Vienna, Frankfurt and Strasbourg. With heights verging on 150 metres, these projects corresponded to the cities' desire to display not only their piety, but also their prosperity and new political and legal freedoms, often acquired in the face of the ecclesiastical and episcopal authorities.

The Strasbourg Cathedral Tower marks the high point of a very ambitious project largely financed by the Œuvre Notre-Dame Foundation, administered by the City Fathers. With the completion of the 142 metre high Spire in the early 15th century, the city could claim to own the tallest building in Christendom, a record which would remain unchallenged until the 19th century

4. State of conservation and restoration

The surface of the parchment showed a significant accumulation of dust, several stains on both front and back, tears and several fragile areas around the edges, as well as peeling at the joins between the parchments.

The restoration operations entrusted to the specialist restorer Jim Poncelet and his team consisted of dust removal and dry cleaning of the front and back using various erasers, scalpels and brushes, the elimination of residues of adhesive and old conservation papers, together with the consolidation of fragile areas. This restoration brought out the quality of the drawing's execution and the remarkable state of preservation of its ink lines.

This restoration was made possible thanks to the support of the Fondation de l'Œuvre Notre-Dame.

5. An exceptional collection of architectural drawings of the Cathedral

This drawing of the Spire of the Cathedral joins an already rich collection, on parchment or paper, of about twenty architectural drawings of the Cathedral's construction. The collection is on permanent loan to the Museum from the Cathedral Workshop (Fondation de l'Œuvre Notre-Dame). Some of these drawings are exceptionally large (between 2.5 and 4 metres long) and together they make up one of the finest collections of medieval architectural drawings in Europe. They precisely document the architects' work and methods, their interaction with the building site, and also their negotiations with Cathedral patrons needing to be convinced of the feasibility of these spectacular projects.

From the end of the 18th century, writers have attested to the presence in the buildings of the Cathedral Workshop of a rare set of old drawings on parchment made by the Cathedral architects. Shortly before 1850, the City Archivist Louis Schneegans wrote "these drawings consist of several rolls of parchment, enclosing a series of geometrical plans and elevations, all of which concern only the Facade and the Tower: none of the plans of the Choir, nor of the Nave, has come down to us". A letter refers more specifically to their use until the Revolution by the Cathedral Architect of the time, "who temporarily removed them and then returned them to the Archives".

At the same time people recognized the heritage value of the building. We know that Goethe, and later several of the German Romantics, enthused over the Cathedral and its builders and came to admire and sometimes even copy the drawings. In his *Dictionnaire Raisoné de l'Architecture Française du XIe au XVIe Siècle* (1858), the eminent French architect and theoretician Eugène Viollet-le-Duc emphasizes the link between the long life of the Cathedral Workshop – in charge of the building since the beginning of its construction – and the presence of this collection of drawings: " ... and in one of the [Workshop's] Master rooms we can still see some of the drawings on vellum which were used in building the Cathedral Portal, the Tower, the Spire, the North Porch, the Pulpit, the Organ Case, etc. There are drawings going back to the closing years of the 13th century. Some are projects which were never carried out, while others are obviously details prepared for tracing enlarged blueprints on the surface concerned."

Beginning in 1847 several reports on the conservation of the drawings, made to the Cathedral Workshop by the Cathedral Architect Gustave Klotz, reveal his awareness of both their value and their fragility. These reports recommend the construction of special cabinets: "most of the drawings, suffering from wear caused by outdated storage methods – being rolled up and heaped together on the shelves of cupboards – need to be mounted on new canvases and fitted with wooden rods at their ends to allow them to be hung and ensure an upright position." These cabinets, installed on the second floor of the Maison de l'Œuvre, near the Architect's office, are described as having glass fronts, thus allowing the presentation of the drawings to occasional visitors. The archivist Louis Schneegans actually envisaged publishing the collection, but his death in 1858 prevented the project from being carried out.

With the advent of the 20th century, the emphasis came to be laid on presentation to the public, several of the drawings being displayed in one of the three rooms of the small "Cathedral Museum" renovated in 1923 and installed in the Maison de l'Œuvre. This choice was confirmed by Hans Haug's creation, on the same site, of a Municipal Museum devoted to the Arts of the Middle Ages. The collection of drawings was placed in this museum on long loan, by the Œuvre Notre-Dame whose catalogue published in 1939 mentions the presence in room XI of twelve "drawings of the Cathedral Work, from the 13th to the 15th century", and emphasizes the advantages of knowing the architects' initial intentions, often distorted by builders or later generations. The collection has been enlarged by the addition of tracings of Strasbourg projects kept in other collections.

Awareness of the great fragility of parchments and inks, and in particular the risks incurred in exposing them to light, led the Museum's management team to remove the collection from display in 1989, after having shown it for the last time as part of the major exhibition "The Builders of the Gothic Cathedrals". The set of drawings was then stripped of its mounting canvases and stored in 'shadow boxes'.

6. Presentation Rooms for the Cathedral's architectural drawings

Much thought has been devoted since the early 2000s to the setting up of a specific conservation room with optimum temperature, relative humidity and lighting conditions.

Since 2015, two new rooms have been created at the Œuvre Notre-Dame Museum to present to the public the unique collection of medieval architectural drawings of Strasbourg Cathedral. These are, respectively, a Conservation Room and an Interpretation Room.

Being installed in the roof space of the building, these rooms have been connected to the Museum Trail while at the same time remaining specific spaces. In addition, the choice was made for the Conservation Room (50 m²) to combine the functions of storage and controlled display of the works to a restricted public. Access to this space is in fact only possible (a) during

specific time slots and (b) from the Interpretation Room (120 m²), itself part of the permanent Museum Trail.

This Interpretation Room is intended for all types of public, its advantageous position creating a direct visual link with the south facade of the Cathedral. The exhibition deals with the history of the collection, but also with its significance for the building of the Cathedral. At the same time it shows the development of new techniques for representing medieval architecture and the world of the Cathedral Builders. It also offers digital mediation tools, in particular the possibility of viewing the entire collection on an interactive trilingual screen, as well as drawings of Strasbourg Cathedral held in other European collections.

The newly acquired drawing is being presented to the public from January 21 to April 23, 2023 on Saturdays and Sundays from 2 p.m. to 6 p.m. in the Conservation Room.

This presentation includes the 19th century copy of the drawing, as well as a plan of the Octagon attributed to Ulrich von Ensingen and a project by Hans Hammer for the second tower.

Guided tours are proposed at 11 a.m. on the following Sundays: January 22, February 12 and 26, March 12 and 26 and April 9.

An explanatory panel, including a full-scale reproduction of the drawing, is also accessible during Museum hours in the Drawings Interpretation Room.

7. Patrons and partners

The French Ministry of Culture

National Treasures

French law recognizes as 'National Treasures' cultural properties whose heritage importance justifies special status and protection. Works for which export authorization has been refused because of their major interest for National Heritage in the fields of History, Art or Archeology, are in particular considered as National Treasures.

The Heritage Fund

Since its creation in 1993, it has been the task of the Consultative Commission for National Treasures to examine proposals for the refusal of export certificates and to issue a reasoned opinion to the Minister of Culture and Communication on the advisability of not allowing works of "major National Heritage interest" to leave French territory.

Created in 1979, the Heritage Fund is a line of specific credits allocated by the Ministry of Culture. It may concern all Heritage sectors (Archives, Libraries, Museums in France). It may be requested when acquisition is the only means of protecting the National Heritage, or when it allows an enrichment of the latter by the entry into public collections of a particularly precious asset. The Fund is allocated in priority to the purchase of works considered to be National Treasures, as well as to works recognized as being "of major Heritage interest", i.e. cultural property the acquisition of which is of major interest for the National Heritage.

Crédit Mutuel Alliance Fédérale

Crédit Mutuel, a Committed Sponsor

Having the status of a cooperative mutual banking company, Crédit Mutuel has always been a key player in supporting associations and charitable initiatives in all regions. For the Group, its elected mutualists and its employees, solidarity and commitment are essential values.

Throughout France, Crédit Mutuel's regional banks and federations support and make possible projects related to education, sport, music, culture, health or solidarity.

To support operations on a larger scale or which radiate throughout the territory, local savings banks and Crédit Mutuel federations also unite around foundations, such as the Crédit Mutuel Foundation for Reading, focused on promoting reading and writing, or the Crédit Mutuel Alliance Fédérale Foundation, which operates in two areas of action, the environment and the regions.

Finally, in addition to all these initiatives, Crédit Mutuel is committed and mobilized to respond to emergency situations or to contribute to the preservation of Heritage. Over the past few months, Crédit Mutuel has mobilized funds in particular to support the action of the Red Cross in Ukraine, to deal with emergency situations arising from the Covid-19 crisis, or to assist in the recovery and reconstruction of Notre-Dame-de-Paris.

On the strength of these multiple commitments, it is at present only natural that Crédit Mutuel should join the Ministry of Culture, the City of Strasbourg and the Society of Friends of Strasbourg Cathedral in financing the acquisition of Johannes Hültz's drawing of Strasbourg Cathedral.

Our wish was for this work, of inestimable historical value, to stay in France and even to return to Strasbourg. Thanks to this acquisition, this drawing can now be presented in the Cathedral Drawings Room located in the Musée de l'Œuvre Notre-Dame. It will thus be in the immediate vicinity of the Cathedral, and all without exception will be able to see it.

The Society of the Friends of Strasbourg Cathedral

Founded on 9 July, 1902, the Society of Friends of Strasbourg Cathedral benefits from the recognition of its Mission of Public Utility by a Prefectural Decree of September 10, 2001. It is a non profit-making association based on voluntary work and having neither a political nor a religious character. It strives to *“arouse interest in safeguarding the Cathedral, in knowledge of this monument, as well as in the preservation of the works of art which it contains or has contained.”*

With this aim, it organizes rich and varied cultural activities including an annual cycle of lectures, bi-annual publication of its Bulletin and the publication of monographs on the Cathedral. It also organizes numerous visits and outings every year, together with cultural trips to celebrated monuments, both in France and other European countries.

Receiving no subsidies, its only resources come from the subscriptions of its 650 members, the sale of its publications or donations and bequests. Together, these resources enable it to practice an active patronage policy centred on the acquisition, restoration and safeguarding of works of art related to the Cathedral. Its patronage actions are too numerous to be listed in full, but the following are particularly noteworthy. In 2012, the Society contributed to the acquisition for the Musée de l'Œuvre Notre-Dame of the stained glass windows from the Église des Dominicains. In 2015, in addition to the re-gilding of the organ pipes in the Cathedral Nave, it initiated participatory financing with the Rotary Club for the creation of a bronze model of the Cathedral on the Place du Château. In 2017, it acquired a sculpture of the head of Saint John. In 2019, it entered into technical sponsorship with the Fondation de l'Œuvre Notre-Dame to support it in its project to develop and rehabilitate the access route to the Cathedral Platform and the Caretakers' House.

The Society celebrated its 120th anniversary in a particularly lavish manner in 2022. In addition to a major concert given in the Cathedral under the direction of Theodor Guschlbauer, it has facilitated the completion of two projects: the raising and modernization of the Choir organ, a task to be finalized in 2024, but in particular its substantial contribution to the purchase of the drawing attributed to Johannes Hültz. This will join the other drawings at the Musée de l'Œuvre Notre-Dame, where it will be exhibited in one of the two rooms fitted out under the patronage of the Society in 2015. Thus the Society of Friends of Strasbourg Cathedral has never failed in the aim assigned to it by its founders, to serve the Cathedral. This loyalty to its mission makes it an essential representative, welcoming and federating all persons of good will who are fascinated by this emblematic monument of Alsace.



Fondation de l'Œuvre Notre-Dame

Das Werk Unserer Lieben Frau, known since 1681 by its French name “Œuvre Notre-Dame” (OND), is an institution created at the beginning of the 13th century to ensure the funding and management needed to maintain and constantly reconstruct Strasbourg Cathedral. It is a private law foundation having pursued its historical missions without interruption since its origins. A consular decree signed by Napoleon Bonaparte in 1803 confirms this centuries-old mission, which became unique in France after the Revolution, its statutes today still being defined by this decree. It is within this framework that it develops a policy of valorisation of its resources. This is achieved through rational dynamic management of its assets to make available the funds required to finance its actions.

In addition, it pursues a role in the cultural field: through the action of its workshops in preserving the Cathedral, and by enriching and disseminating knowledge of it with the help of its exceptional documentary collection. In close collaboration with the Grand Est French Regional Directorate of Cultural Affairs and the Archdiocese of Strasbourg, it officiates in an innovative tripartite governance, unique in France. It is supported by and maintains a very close link with the City of Strasbourg, since the City Council acts as its board of directors and the Mayor is its legal administrator.

As part of its inclusion in the Register of good Practices for Safeguarding Intangible Cultural Heritage, the Foundation itself constitutes a Living Heritage Entity, recognized as such, together with 17 other such workshops in Europe, by UNESCO in December 2020.



Musée de l'Œuvre Notre-Dame

Situated at the foot of the Cathedral, the “Œuvre Notre-Dame / Arts of the Middle Ages” Museum invites us to view seven centuries of art in Strasbourg and the Upper Rhine valley.

Its rich Medieval and Renaissance collections testify to the city's prestigious past. From the 13th to the 16th century it was one of the most important artistic centres of the Germanic Holy Roman Empire.

Masterpieces of statuary from Strasbourg Cathedral can be found side by side with some of the finest examples of Upper Rhine art from the 15th and 16th centuries.

The visit brings the different arts together and is laid out in harmony with the architectural setting of the museum. Behind the venerable gables of the *Frauenwerk* building, used since the 13th century for the management of the Cathedral site, the interior decors, the coolness of the courtyards and the charming little Gothic garden help to create a feeling of intimacy with Strasbourg's past.

Sculptures by the Master Sculptor Nikolaus Gerhaert, paintings by Conrad Witz, Hans Baldung Grien and the Still Life Master Sebastian Stoskopff, stained glass windows by Peter Hemmel of Andlau ... the Œuvre Notre-Dame Museum offers a remarkable testimony to Alsatian art from the Romanesque period up to the year 1681, when Strasbourg, until then a Free City of the Holy Roman Empire, was annexed by the French kingdom.

8. Practical Information

Musée de l'Œuvre Notre-Dame / Arts du Moyen Âge
2 Place du Château, Strasbourg
tel. +33 (0)3 68 98 50 00

Open every day from 10 a.m. to 1 p.m. and from 2 p.m. to 6 p.m., except Mondays and Wednesdays
Closed on January 1, Good Friday, May 1, November 1 and 11 and December 25.

The newly acquired drawing is being presented to the public in the drawings conservation room, from January 21 to April 23, 2023 Saturdays and Sundays from 2 p.m. to 6 p.m.

Guided tours are offered on the following Sundays, at 11 a.m:
January 22, February 12 and 26, March 12 and 26 and April 9.

An explanatory panel including a life-size reproduction of the drawing is also accessible in the drawings interpretation room, during the usual museum hours.

A talk on Johannes Hültz's architectural drawings will be given on Wednesday January 18, 2023 at 6 p.m. at the Münsterhof, 9 rue des Juifs, Strasbourg organised by the Fondation de l'Œuvre Notre-Dame and the Society of Friends of Strasbourg Cathedral

In the presence of Sabine Bengel, Cécile Dupeux and Marc Schurr.
Free admission, limited seating available.

Group visits

Specific times are reserved for group visits arranged by the Museums Educational Service or by guides from the Strasbourg Tourist Office. Group reservations can be made on the Museums Website only, via the online reservation form: www.musees.strasbourg.eu

Museum entrance fee: € 7.50 (réduit : € 3.50)

Admission free:

- visitors under age 18
- Carte Culture card holders
- Atout Voir card holders
- Museums Pass Musées card holders
- Éduc'Pass card holders
- disabled visitors
- art history, archaeology and architecture students
- employment seekers
- social assistance beneficiaries
- badge-holding employees of Strasbourg Eurometropolis

Free admission to all visitors: 1st Sunday in the month

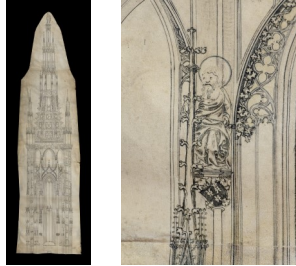
Museums-PASS-Musées:

1 an - 345 museums, parks and residences : more info at www.museumspass.com

For logistical reasons and in case of necessity, the Museums of the City of Strasbourg reserve the right to change their opening hours and their programming. We invite you to consult the museums' website regularly.

Le dessin de la flèche de la cathédrale, Présentation d'un trésor national

Musée de l'Œuvre Notre-Dame / Art du Moyen Âge
21 janvier au 23 avril 2023
LISTE DES VISUELS TÉLÉCHARGEABLES SUR LE SITE
WWW.MUSEES.STRASBOURG.EU



1. Dessin de la haute tour de la cathédrale de Strasbourg, projet de flèche. Attribué à Johannes Hültz, Strasbourg, vers 1419. Encre noire, lavis gris, brun et vert sur parchemin, h. 205 cm x l. 54 cm. Strasbourg, Musée de l'Œuvre Notre-Dame. Photo : Musées de Strasbourg – Mathieu Bertola

2. Dessin de la haute tour de la cathédrale de Strasbourg, projet de flèche, détail d'un apôtre du petit étage de l'octogone et console aux armes de Johannes Hültz. Attribué à Johannes Hültz, Strasbourg, vers 1419. Encre noire, lavis gris, brun et vert sur parchemin. Strasbourg, Musée de l'Œuvre Notre-Dame. Photo : Musées de Strasbourg – Mathieu Bertola



3. Dessin de la haute tour de la cathédrale de Strasbourg, projet de flèche, détail de la statue de sainte Catherine sur la balustrade du petit étage de l'octogone. Attribué à Johannes Hültz, Strasbourg, vers 1419. Encre noire, lavis gris, brun et vert sur parchemin. Strasbourg, Musée de l'Œuvre Notre-Dame. Photo : Musées de Strasbourg – Mathieu Bertola

4. Dessin de la haute tour de la cathédrale de Strasbourg, projet de flèche, détail de la pyramide. Attribué à Johannes Hültz, Strasbourg, vers 1419. Encre noire, lavis gris, brun et vert sur parchemin. Strasbourg, Musée de l'Œuvre Notre-Dame. Photo : Musées de Strasbourg – Mathieu Bertola



5. Dessin de la haute tour de la cathédrale de Strasbourg, projet de flèche, détail de la partie inférieure de la flèche. Attribué à Johannes Hültz, Strasbourg, vers 1419. Encre noire, lavis gris, brun et vert sur parchemin. Strasbourg, Musée de l'Œuvre Notre-Dame. Photo : Musées de Strasbourg – Mathieu Bertola

6. Dessin de la haute tour de la cathédrale de Strasbourg, projet de flèche, détail d'une double console feuillagée de l'octogone, rehaussée d'un lavis vert. Attribué à Johannes Hültz, Strasbourg, vers 1419. Strasbourg, Musée de l'Œuvre Notre-Dame. Photo : Musées de Strasbourg – Mathieu Bertola

Demande à adresser à :
Service communication
Musées de la Ville de Strasbourg
Julie Barth
2 place du Château, Strasbourg
julie.barth@strasbourg.eu
Tél. + 33 (0)3 68 98 74 78



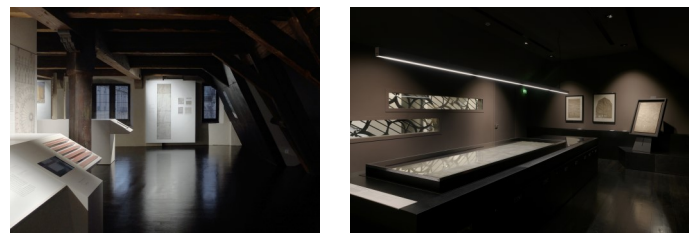
7. Dessin de la haute tour de la cathédrale de Strasbourg, projet de flèche, détail du petit étage de l'octogone. Attribué à Johannes Hültz, Strasbourg, vers 1419. Encre noire, lavis gris, brun et vert sur parchemin. Strasbourg, Musée de l'Œuvre Notre-Dame. Photo : Musées de Strasbourg – Mathieu Bertola

8. Dessin de la haute tour de la cathédrale de Strasbourg, projet de flèche, détail de la statuare et du décor de l'octogone. Attribué à Johannes Hültz, Strasbourg, vers 1419. Encre noire, lavis gris, brun et vert sur parchemin. Strasbourg, Musée de l'Œuvre Notre-Dame. Photo : Musées de Strasbourg – Mathieu Bertola



9. Salle d'interprétation des dessins d'architecture avec la sculpture de l'architecte Ulrich von Ensingen, vers 1419. Strasbourg, Musée de l'Œuvre Notre-Dame. Photo : Musées de Strasbourg – Mathieu Bertola

10. Salle d'interprétation des dessins d'architecture avec éléments de pinacles provenant de la cathédrale. Strasbourg, Musée de l'Œuvre Notre-Dame. Photo : Musées de Strasbourg – Mathieu Bertola



11. Vue d'ensemble de la salle d'interprétation des dessins d'architecture. Strasbourg, Musée de l'Œuvre Notre-Dame. Photo : Musées de Strasbourg – Mathieu Bertola

12. Salle de conservation des dessins d'architecture. Strasbourg, Musée de l'Œuvre Notre-Dame. Photo : Musées de Strasbourg – Mathieu Bertola