

INSTITUT NATIONAL DES MÉTIERS D'ART

MÉT I E R S
D ' A R T



I N F R A N C E

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The Institut National des Métiers d'Art



The Institut National des Métiers d'Art (INMA) is state-run, under the aegis of the French Ministry of Culture and the Ministry of Economy. The INMA's role is to promote the artistic crafts and support their future development, in particular by developing a unique expertise in the sector.


Its resource centre (Centre de Ressources) monitors the state of play and issues relating to the artistic crafts sector: training, enterprise, innovation, exportation, and sustainable development. It has produced many publications, such as the present booklet, which provides a brief definition for each of the 281 artistic crafts (métiers d'art) in France.

As part of its mission to promote the artistic crafts, the INMA also organises each year the most important event dedicated to the sector in Europe—the European Artistic Crafts Days (Journées Européennes des Métiers d'Art).

The INMA highlights educational projects to raise awareness about the artistic crafts amongst the younger generations, and promotes up-and-coming talented young persons and training courses in the artistic crafts.

The INMA also encourages the transmission of rare skills as part of the Maîtres d'Art-Elèves scheme, whose management was entrusted to the INMA by the Ministry of Culture.
www.institut-metiersdart.org

The artistic crafts (métiers d'art) in France: a legal definition



In France, a law introduced in 2014¹, and completed in 2016², defined the activity associated with the artistic crafts (métiers d'art) as 'an independent activity involving the production, creation, transformation or reconstruction, reparation, and restoration of buildings and objects of historical significance, characterised by a mastery of skills and techniques required to work with materials and requiring an artistic sense'.

The official list of the artistic crafts (métiers d'art)



Further to the law voted in 2014, the official list of the artistic crafts (métiers d'art) was established by the decree of 24 December 2015. This list comprises 198 artistic crafts and 83 specialties³, that is to say 281 activities, divided into 16 fields: architecture and gardens; furnishing and decoration; lighting; jewellery, gem setting, gold and silversmithing, and clockmaking; metalworking; ceramics; glass and crystal; ivory, tortoiseshell, horn, mother-of-pearl items; fashion and accessories; textiles; leatherworking; the performing arts; paper, graphics, and printing; games, toys, and mechanical objects; musical instrument making; and restoration.

¹ Article 22 de la loi n°2014-626 du 18 juin 2014 relative à l'artisanat, au commerce et aux très petites entreprises (Law relating to the crafts, trade, and very small companies).

² Article 44 de la loi n°2016-925 du 7 juillet 2016 relative à la liberté de création, à l'architecture et au patrimoine (Law relating to artistic freedom, architecture, and heritage).

³ The specialties are identified by a * in this list.

19 - The field of architecture and gardens

21 - The field of interior furnishing
and decoration

25 - The field of lighting

25 - The field of jewellery, gem setting,
gold and silversmithing, and clockmaking

27 - The field of metalworking

29 - The field of ceramics

31 - The field of glass and crystal

32 - The field of ivory, tortoiseshell,
horn, mother-of-pearl

33 - The field of fashion and accessories

34 - The field of textiles

36 - The field of leatherworking

38 - The field of the performing arts

39 - The field of paper, graphics,
and printing

41 - The field of games, toys,
and mechanical objects

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making

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Osmos, perfume diffuser, 950/1000, composite wire, by Felipe Ribon (designer) and Nicolas Marischael (silversmith); a work created for the exhibition entitled 'Mutations', in the Musée des Arts Décoratifs, Paris, 2015.

An example of gilding, the Atelier Attilalou (decorative painter).



Échinide 133, pierced and hammered semi-red brass, with a verdigris patina, by Camille Jaquemin (silversmith).



Jean-Marc Schilt, master glass-blower (Maître d'art).



Songe d'or, bib, by Émilie Moutard Martin, (feather artisan).

Béatrice de Clédat (restorer of paper works and documents).



Joiner, armchair, by Olivier Dollé (cabinetmaker).



In the Atelier Michel Jamet, cabinetmaker and restorer (Maître d'art).

The field of architecture and gardens

An **artisan metalworker** designs, makes, and fits metal elements on buildings. The metalworker shapes steel, aluminium, copper, stainless steel, or brass to make handrails, balconies, and gates. Working from a plan, the artisan selects the material, traces and cuts out the contours, and shapes the parts by bending or forging. The various parts are arc welded or screwed together.

A **bell founder and clock restorer** specialises in the installation, restoration, and maintenance of bells and tower clocks. He/she specialises in various techniques: carpentry for the installation of wooden structures, clockmaking for the mechanisms, and electronics for pre-programmed automatic control systems.

A **brick maker** shapes clay using various techniques: moulding, stretching, spinning, and pressing. The bricks, which are still 'raw', or 'green', that is to say unfired, are allowed to dry and are then fired for several days.

Working from a plan, a **carpenter** selects wood—oak, chestnut, or pine—, whose natural curves he/she is capable of exploiting. The carpenter shapes the main components—trusses, beams, purlins, rafters, tenons and mortices—and assembles them.

* A **shipwright** makes the skeleton or framework of a wooden ship. The shipwright selects the wood, makes the templates, shapes and assembles the parts, and applies

caulk. The shipwright makes the keels, sterns, stems, and ribs that give the boats their shape.

A **fireplace installer** makes or restores marble, stone, or wooden fireplaces. He/she shapes the materials and decorative elements whose various parts are assembled while ensuring compliance with the specifications of the fireplace, throats, fire dampers, and flues.

A **fountain maker** makes basins and contemporary or traditional fountains using shaped and carved stones. He/she uses the latest technologies to adjust electronically programmed water jets.

A **heritage builder** masters the traditional techniques of exterior and interior cladding—lime mortar, rammed earth, clay and straw mortar, cob, decorative renders, and stonemasonry—used in the conservation sectors or in restoration. The heritage builder restores the original appearance of walls, arches, and lintels.

*A specialist in drystone building techniques, a **drystone waller** works on the construction and restoration of supporting walls, enclosing walls, and buildings. The waller assembles the rubble stone, which is unshaped or roughly shaped and laid without mortar.

* A **rocailleur** combines building and decorative techniques. The *rocailleur* creates, preserves, or restores rustic architectural elements—railings, kiosks, and benches made from imitation wood and imitation rocks, as well as reinforced cement basins.

A **heritage gardener** is responsible for the maintenance, conservation,

and enhancement of gardens with a historical, artistic, or architectural interest. The heritage gardener is extremely knowledgeable about a broad range of fields such as the history of gardens, horticulture, hydraulics, soil science, chemistry, and mechanics, relating to ancient knowledge or more innovative technologies.

A **heritage roofer** constructs or restores the ensemble that makes up the roof of a building and its armature. The roofer masters all the traditional techniques and materials and ensures that everything is done in keeping with the aesthetics and history of the buildings.

* *Lauzes* are slabs of limestone that are used as roof tiles. A **lauzier** arranges them in rows so that two-thirds of their surface is covered, with the upper *lauzes* sitting on those of the lower row.

* A **lavier** uses his/her techniques for renovation, roofing, and the construction of walls made from *lava*. The three stages of the *lavier's* work involve the extraction, shaping, and laying of the stone.

* An **ornamental roofer** deals with all aspects of roofing but is primarily a specialist in decorative roof elements: *œil-de-bœuf* windows, dormer windows (*lucarnes*), and decorative bands. The roofer works with zinc, lead, and copper using traditional methods.

Working with solid wood, a **joiner** makes doors, windows, blinds, and panels. He/she anticipates eventual deformations of the wood by adjusting the pieces with bevel shoulder joints, which are held in place with dowels. The artisan creates

made-to-measure pieces or objects related to heritage restoration.

* Nicknamed the 'garden joiner', a **trellis maker** assembles laths, stakes, and poles in parallel or diagonal structures to create square or lozenge-shaped trellis, with planters or palisades that are generally used as supports for creepers.

A **maker of shingles or slats** mainly works with green chestnut and occasionally oak wood. The artisan splits the wood to obtain slats which are several millimetres thick and which are then used as a roofing support or as roof tiles.

A **maker of weathervanes and ridge pieces** (varnished or unvarnished terracotta, metal, etc.) uses mainly non-ferrous metals: aluminium, copper, zinc, or lead. The roofing elements, and especially roof spikes, may also be made from enamelled or non-enamelled terracotta.

A **leaded-glass maker** assembles coloured or uncoloured flat pieces of glass with lead; they are sometimes enhanced with painted motifs called *grisailles*. The artisan may also make glass slabs or use fusing techniques that combine different pieces of coloured glass.

A **marble setter** specialises in sawing, shaping, and polishing marble in blocks or sheets. The marble setter works in the decorative field (creating furniture, fireplaces, tiles, and stairs) or in the funerary sector.

A **parquet floor layer's** work is similar to that of a joiner. He/she prepares, lays, and repairs parquet floors consisting of boards that are generally made from oak. The parquet is laid in geometric patterns. The

floor layer prepares the surfaces and inserts an intermediary layer that provides phonic or heat insulation.

A **paver and floor tile layer** uses enamelled stoneware, terracotta, granite, marble, slate, and enamelled lave (limestone). The artisan makes a screed, using sand and cement, covered with a layer of render. He/she traces out reference points to respect the alignment. After laying the tiles or slabs, the artisan applies a cement joint.

A **slater** covers the roofs of new or old buildings with slate tiles. The slater prepares the support for the tiles, shapes the slate tiles, pierces them, and nails them to the roof with a slater's hammer or ensures they stay in place with fixing hooks. The slater fits metal connectors and ensures the roof is watertight.

A **stone sculptor** makes ornamental elements and decorative bas-relief motifs, or sculptures in the round or in haut-relief. The stone is selected according to its physical characteristics: density, volume, surface, hardness, and reliability.

A **stonemason** cuts, shapes, and lays stone elements, working in the fields of architecture and decoration. The stonemason selects the best part of a block from the quarry to make elements such as arcades, vaults, façades, socles, stair elements, or furniture.

A **stair builder** designs made-to-measure stairs made from wood, metal, glass, or synthetic materials. An absolute mastery of descriptive geometry is required to create the stairs in three dimensions, produce a drawing, and install the stairs.

A **thatcher** makes thatched roofs with rye, wheat straw, or reeds. After flail-threshing, the thatcher removes the grain from the straw, ties it into bundles, dries it, and applies the thatch.

A **tile maker** (roof) kneads the clay to make it more malleable, then works on it using various techniques: moulding, stretching, spinning, and pressing. After drying, the tiles are fired. In addition to a variety of forms, they are also given different colours, such as red, pink, or orange, and are sometimes varnished.

A **tile maker** (floor) works with clay or cement tiles to create floor and wall coverings. Terracotta tiles may be left without a finish or be enamelled, in a single colour or with hand-painted decorations. Cement tiles are adorned with integrally coloured motifs.

The field of interior furnishing and decoration

The art of a **basketmaker** consists of weaving plant fibres, such as wicker, straw, or rattan, to create utility or decorative objects. This process may involve a variety of other materials, such as glass, Plexiglas, rubber, and metal.

A **cabinetmaker** designs and makes storage furniture, copies of traditional styles or new pieces, as single objects or in small numbers. Traditionally associated with working

wood, particularly rare and precious woods, the profession now includes all kinds of materials: Corian, textiles, metal, glass, and so on.

A **cane worker and repairer of rush seats** decorates seats with rattan for the caning, straw, and with rush, or raffia for the pailage. The cane splints are soaked in water and woven in various patterns.

A **carpet and/or tapestry maker** creates the piece on a specific loom, working from a model known as a cartoon, which is an inverted drawing of the study. The artisan carries out various processes, such as the warping and the mounting of the warp onto the loom. The spool that carries the weft thread goes over and under the warp threads. With each passage, the weaver tucks the weft threads with a comb.

* A **high-warp loom weaver** weaves manually on a vertical loom, working with the regular interweaving of stretched warp threads, forming the support for the tapestry, and coloured weft threads carried by the spool, which entirely cover the warp threads to create the tapestry. The weaving is done on the reverse.

* A **low-warp loom weaver** manually weaves on a horizontal loom, working with the regular interweaving of stretched warp threads, forming the support of the tapestry, and coloured weft threads carried by the spool, which entirely cover the warp to create the tapestry.

* A **Savonnerie weaver** makes knotted carpets using a specific technique that consists of knotting the weft threads around the warp threads on a high warp loom, then cutting their ends to create pile.

* A **tufted carpet maker** creates hand-tufted carpets, using mechanical or electric tools, on an existing warp and weft fabric, with a tufting gun. The resulting decorations may be cut or looped, or a mixture of cut and looped at different heights. Manual tufting is used to make decorative carpets or thick rugs.

Working with raw wood, a **chair maker** makes the structures (chairs, sofas, and armchairs). The artisan makes sketches and plans, cuts, and shapes the various elements, and assembles them.

A **decorative painter** mainly works in the sectors of interior decoration and decorations for the performing arts. The artisan combines techniques and materials to make *trompe-l'œil* works, patinas, and panoramic views ... *in situ* or on canvas.

As a specialist in the fire and stone arts, an **enamelled lava artisan** makes plaques or objects from unalterable enamelled lava. The artisan works in the fields of interior and exterior decoration, urban planning projects, or in the creation of tableware, jewellery, and furnishing elements.

A **framer** specialises in protecting and presenting a document or an object. Familiarity with the works, their style, techniques, and the materials from which they are made is essential for deciding on the materials or type of wood to use, as well as the fixing methods.

A **fresco painter** works with successive layers of render comprised of lime, sand, and water which is still fresh, on which he/she applies natural pigments. The painter paints *al fresco* (on fresh plaster) before carbonation (the chemical production of a layer

of calcite) occurs. The ensemble eventually becomes an increasingly hard layer of coloured limestone.

A **fringe and tassel maker** weaves braids, fringes, ribbon cord, which are sometimes coated in gold or silver and are intended for home or clothing decorations. The artisan uses a dozen or so looms as well as other techniques, such as twisting and needle finishes.

A **furnishing saddler** makes seats, cushions, floor coverings, wall panels, or interior fittings in leather or synthetic coverings. He/she works in the fields of storage and decoration and may specialise in nautical, aeronautical, and automobile saddlery.

A **furniture painter** transforms furniture and objects. The painter covers the wood with a render and paints it using the tempera technique—colour pigments diluted with water and egg binder. The artisan may also work with oil paints or synthetic paints. The painter creates the decorations freehand or using a stencil.

Working on cleaned and sized wood, a **gilder** applies the gesso layer, which is sanded when dry. The gilder then applies the bole, upon which the gold leaf is laid. A glue and water mixture binds all the layers. The burnishing carried out with a gilder's agate brings out all the brilliance of the gold.

A **hardstone marquetry artisan** masters the entire range of colours of the stones. The artisan slices the blocks into thin slabs with a circular saw, cuts up the pieces, and glues them onto a plaque.

A **lacquerer** selects traditional Chinese lacquer, an oil-based varnish, or lacquers produced by contemporary industry: cellulose, polyurethane, etc. The support is prepared before being coated with the lacquer, which is sometimes combined with other materials, such as gold, silver, or copper leaf, aventurine powders, and mother-of-pearl.

As a specialist in hardstones or fine stones such as porphyry, jasper, rock crystal, and jade stone, a **lapidary turner** creates or restores fine pieces in the fields of jewellery and gems, clockmaking, and decoration.

A **lock maker** designs, restores, or reproduces locking mechanisms and keys. The artisan works on historic monuments, and for antique dealers, furniture makers, and individuals.

A **maker of stable and sustainable plant compositions and decorations** has a vast knowledge of the applied arts, technology, and the history of art. He/she ensures the permanence of the plants (via drying, stabilisation, desiccation, lyophilisation, varnishing, or other processes). The artisan works on their shape and texture and assembles them to create sculptures, suspensions, compressions, embedded elements, integrated elements, and so on.

Specialising in an extensive range of woods, a **marquetarian** creates compositions to decorate furniture and objects or to make pictures. The marquetarian cuts out natural or dyed veneer and assembles the pieces with hot glue, and clamps them to glue them onto the support.

A **metal sculptor** works mainly with sheet metal (brass, copper, tin, silver, steel, etc.) using the techniques of

repoussé, drawing, hammering, or drilling. The sculptor shapes the metal either as flat ornaments, or in the form of three-dimensional sculptures.

A **metal turner** shapes a rotating object by removing material or metal spinning. The turner masters the traditional turning technique, in which the tool is hand held, and the use of semi-automatic or automatic lathes. The artisan creates a wide range of articles, such as silverware and goldware, lights, and sculptures.

A **mosaicist** cuts and assembles tesserae made from glass paste, marble, or sandstone. The mosaicist fixes them onto the support using a binder. The shapes and colours create a pattern and a sense of rhythm. There is a distinction between pavement mosaics (floors, basins, etc.) and wall mosaics.

A **moulder** makes an imprint of an object using various materials: plaster, silicon, latex, wax, resin, or polyurethane. Once the mould has been made, the moulder proceeds to the casting stage, an operation that produces an exact copy of the original model.

A **plaster and stucco artisan** creates decorative (mouldings, suspended ceilings) or functional elements (thermal or acoustic improvements). The artisan works with a mixture of plaster, called 'staff', or a render that imitates marble and stone—stucco—in the workshop and on site.

A **stone engraver** traces out letters and motifs by hand directly on stone, marble, granite, or sandstone. The material is chiselled out in a V-groove with an engraver's chisel to make sundials, headstones, blazons, signs, and objects for interior decoration.

A **stove maker** creates or restores cast-iron or faience stoves—in the latter case, the façade is created in clay. The cast iron requires the processes of moulding, pouring, desanding, and deburring. The artisan also creates the decorative elements.

A **straw marquetarian** decorates flat surfaces with rye straw cut with a knife, which is dyed and then glued to a surface. The artisan makes boxes, decorations for furniture, screens, or decorative panels, as well as pictures.

An **upholsterer and decorator** creates fabrics for textile decorations in interiors. He/she makes and puts up wall hangings, net curtains, curtains, and cushions. The artisan also specialises in making upholstery for old or contemporary seats that are then covered with a fabric.

A **varnisher** adds the finishing touch to wooden furniture. Thanks to his/her knowledge of chemistry, the varnisher creates mixtures of natural products used to colour, treat, and protect the wood. He/she uses various application techniques: French polishing, wax polishing, and sprayed varnish coats.

A **wax artisan** works with a mixture of animal (beeswax), mineral (paraffin), and plant wax. The molten wax is integrally coloured. The straight or conical shape of the candle depends on the technique used to deposit the wax on the wick—'with a ladle' or 'by dipping'.

A **wood sculptor** carves wood to create motifs or forms, and make bas-relief sculptures of varying depths, or three-dimensional sculptures in the round. The sculptor may also integrate other materials than wood into the sculptures.

Using a lathe, a **woodturner** shapes the material by hollowing it out and shaving it down to create a whole range of objects such as trays, sculptures, spinning tops, and boxes. Woodturners work in the fields of furniture, interior decoration, luxury goods, lighting, or instrument making.

The field of lighting

A **light maker** specialises in three areas: the restoration and reproduction of old models, or the creation of new ones. The light maker makes copies of traditional models or contemporary pieces that comprise all kinds of materials, such as bronze, iron, crystal, paper, fabric, plants, glass, ceramics, wood, and synthetic resin.

* A **light shade maker** designs the shape and makes the structure of the light shade, then covers it. Traditionally made from fabric, the light shade may also include other materials, such as wood, metal, feathers, and paper.

The field of jewellery, gem setting, silver and goldsmithing, and clockmaking

Working with precious metal wound around a mandrel, which is then cut with a saw blade, a **chain maker** makes chains of metal links that are welded. The artisan can also make them using lost-wax casting.

A **chaser** cold works the metal to create decorations or highlight the contour of a form. The chaser masters the fields of bronze sculpture, silver and goldsmithing, jewellery making, clockmaking, furnishing, and lighting.

A **clockmaker** designs, makes and repairs watches, pendulums, clocks, and alarm clocks. The clockmaker may entrust other professionals with decorating the pieces or creating the cases, such as jewellers, enamellers, marble workers, cabinetmakers, bronze casters, marquetier artisans, and so on.

A **diamond cutter** knows how to read the stone and shape facets that reflect the light, disperse it, and reflect it again. The artisan masters every stage in the transformation of the rough diamond into a faceted gem: cleaving, bruting, faceting, and polishing.

Using manual machines, an **engine turner** (*guillocheur*) makes repetitive geometric decorations on metal surfaces, mainly watch dials. He/she uses the shape, spaces, and interweaving to draw rosettes, broken lines, waves, or undulations.

An **engraver** cuts designs or letters into precious metals, or creates them in relief, using very fine and sharp steel tools in various shapes: etching needles and burins.

* A **heraldry engraver** creates arms and blazons with the hollow reverse engraving technique on a gold or silver support using punches and etching needles that the engraver often makes. A specialist in the symbols linked to coats of arms, the engraver precisely reproduces the details, validated by a wax proof.

* Using a chisel, a fine chisel, or a laser, a **medal engraver** makes a die that can be used to stamp a metal mould. After being struck, the medal is trimmed, polished, and given a patina, or treated with electrolysis.

A **gem setter** creates jewellery adorned with precious or fine stones. The artisan selects the best setting for the stone and drills the mounting, which is milled to house the stone.

Using a diamond powder burin, a **glypticien** (artisan who works on fine and hardstones) practices intaglio or sculpture on precious, fine, or ornamental stones, and organic or vegetal materials to create seals, cachets, and cameos.

A **gold-beater** makes very thin gold leaf for gilding. Pure gold is melted in crucibles, associated with a small amount of silver or copper, depending on the desired nuances. After being poured into an ingot mould, it is hot hammered, then laminated.

A **jeweller** makes jewels in metal (precious or not), clay, glass, textile, wood ... in small numbers or as unique pieces. The jeweller works the material using a variety of techniques that

are appropriate for each material.

* A **costume jeweller** makes fashion accessory jewellery and finery using all sorts of materials: brass, rhinestone, crystal, imitation pearls, glass, enamel, paper, cork, and recyclable materials.

* Gold, silver, and platinum are the favourite materials of the **precious metals jeweller**. The jeweller uses lost-wax casting, soldering, or hammering to shape the jewel before creating the final finish.

Working with rubies, emeralds, sapphires, and topaz, a **lapidary** specialises in shaping precious stones and fine stones. Beginning with the rough stone and working through to the final phases, the lapidary uses a grinder to shape the facets that highlight the colour and transparency of the stones for the jeweller's finery.

A **metal enameller** applies enamel powder to a metal surface using a spatula, through a sieve, or by dipping before the firing. The vitreous material, which becomes solid when heated, lends brilliance, colour, and solidity to the coating.

* To adorn watches and clock parts, a **watch and clock dial enameller** uses the techniques of *champlevé*, *cloisonné*, and painting. The enamel powder is mixed with water and applied with a brush or a spatula. The colours emerge after several firings.

A **polisher** creates the finish on precious jewels. The polisher smooths them down using emery cloth, a silicon grinder, a brush, wires, and various polishing pastes (in particular pumice and a cloth pad) to make the surface uniform and brilliant.

The field of metalworking

A **blacksmith and ironsmith** forges the hot iron, that is to say he/she hammers the metal on an anvil. The artisan can make large-scale works such as railings, handrails, and stair rails, as well as small decorative objects and furniture. The finished work may be polished, painted, given a patina, or left without a finish.

A **brass worker** creates objects in copper, brass, tin, or silver by hammering a metal sheet. The main techniques used are: drawing and swaging to shape the piece, pre-planishing, and planishing for the finish.

A **bronze caster** makes objects in bronze (an alloy of copper and tin) or in brass (an alloy of copper and zinc). The caster creates objects for furnishing, such as lights, handles for furniture, candlesticks, chandeliers, and so on.

* A **bronze moulder** manages all of the various shaped parts produced by casting, turning, and chiselling workshops. The moulder assembles the parts using cold processes (screwing, riveting, pinning, or gluing) or hot processes (soldering or brazing).

To make a sculpture or an objet, a **caster** may use sand casting or lost-wax casting. The artisan makes a mould into which the molten metal is poured (cast iron, steel, aluminium, bronze, silver, or gold). For smaller objects, the caster creates a cast with refractory plaster using a reusable elastomer mould.

As a specialist in fashion jewellery, the **preparer** intervenes at different stages in the fabrication of jewellery made from tin, silver, and brass; the preparer's work involves polishing and brightening, gold plating, gem setting, and enamelling. The preparer's work precedes or follows that of the jeweller.

A **resin decorator** applies a surface treatment to jewellery or fashion accessories based on the polymerisation of natural or synthetic resins. The resulting finish is similar to that of enamel but without the latter's mechanical properties.

A **silver and goldsmith** makes objects in gold, solid silver, or silver plate for dinnerware, interior decoration, or for religious use. The artisan works the metal in sections using cold working techniques, such as swaging, planishing, repoussé, stamping, or hot working techniques such as lost-wax casting.

A **silver plater and metal gilder** uses a variety of techniques: gilding or silver leaf gilt, using mercury, and by electrolysis. These techniques are used in accordance with the characteristics of the metal, its surface area, and the ultimate use of the object.

A **stone setter** places precious stones in a wooden vice and protects them with a layer of hot wax. The setter then decides on the most suitable type of crimping: claw setting, box setting, bezel setting, or channel setting.

A **tin caster** creates a piece of jewellery or a decorative article based on a model. The caster creates a mould into which he/she pours pure molten tin and then creates a finish via the processes of deburring, polishing, and chemical or electrolytic treatments.

* A **caster of bells and cowbells** uses a strickle board (or curved moulding board), which is made from metal or wood, to shape the external and internal shapes of the mould that dictate the quality of the bell's timbre. The caster makes the models by sand casting or lost-wax casting.

* A **type founder** pours a molten lead alloy into a mould to fill the hollow part of the die that defines the form of the letter or symbol. Once the metal has cooled down, the caster removes the 'break' (the superfluous metal that sticks to the letter during the casting process), then creates the finish.

* A **statuary caster** specialises in reproducing sculptures. The caster pours the molten metal, which is usually bronze, into a mould that has the imprint of the object created by the artist.

A **chaser** cold works the metal to create decorations or highlight the contour of a form. The chaser specialises in the fields of bronze works, silver and goldsmithing, jewellery making, clockmaking, furnishing, and lighting.

Using a press, a **coin and medal maker** strikes the metal on a die to shape it, and works with monetary or Florentine bronze and other cuprous metals, silver, and gold. The artisan checks each coin or medal, sometimes verifying the quality of the strike and the design with a magnifying lens.

A **cutler** forges a block, which is usually made of steel. The material is refined by heat treatment, and the blade is sharpened by grinding. The cutler makes the handle from all sorts of materials, such as horn, wood, ivory, porcelain, and carbon

fibre. Lastly, the cutler assembles the piece and gives it a finish.

An **edge tool maker** is an ironsmith whose great mastery of fire enables him/her to make tilling and cutting tools. This traditional metier comprises different specialities such as cutting tool makers, and heavy edge tool makers, who focus on making kitchen equipment and large tools.

A **féron** works metals by direct reduction of the iron ores. He/she produces iron, steel, copper, brass, or orichalc in the form of ingots, wafers, sheets, and strips. The chemical, technical, and aesthetic qualities of these metals are appreciated by instrument makers, cutlers, blacksmiths, and ironsmiths.

A **gunsmith** forges, drills, and assembles the barrels, then tools the trunnions that enable the gun to pivot. After creating the connection with the barrels, the gunsmith designs the stock of the weapon and wooden forestock, and adjusts the settings. Lastly, the artisan creates decorative elements based on drawings and tracings.

A **metal enameller** applies enamel powder to a metal surface using a spatula, through a sieve, or by dipping before the firing. The vitreous material, which becomes solid when heated, lends brilliance, colour, and solidity to the coating.

A **metal engraver** works the metal with various tools: a burin, etching needle, or dry point. By engraving lines of various depths, the engraver creates a decorative motif and surface effects, or engraves typographic characters.

Working from a three-dimensional object a **modeller and moulder**

makes hollow impressions and relief mouldings (in silicon, resin, or plaster). It is also the modeller and moulder's job to prepare the moulds required for creating the waxes used for artistic casting.

A **patina artisan** hot works bronze sculptures and cold works medals. The artisan gives an object its colour and final appearance through surface treatments or via the oxidisation of the metal. For bronze sculptures, the artisan heats the metal and applies mineral salts to the surface until the desired nuance is attained, which is then fixed with wax.

A **pewterer** masters all the techniques involved in making a piece: casting, which means a piece can be made from a mould; turning to remove material and eliminate faults; planishing, which is the final phase of the shaping; and polishing to produce a smooth and shiny appearance.

The field of ceramics

Working with terracotta, earthenware, stoneware, and porcelain, a **ceramicist** transforms the soft and raw paste into a hard and durable object. The ceramicist prepares the clays and works them by modelling, turning, or moulding. He/she monitors the drying and carries out the firing and the decorations, from the patina to the enamels.

* A **ceramic potter** uses a wheel to create hollow and circular

objects. The potter is responsible for the entire manufacture process—from the selection of the raw materials to monitoring the pieces during the drying and firing stages—and specialises in working different kinds of clay (stoneware, porcelain, terracotta, and raku).

* A **clay potter** selects a paste that is fired at a low temperature (950° C) and which remains porous. After creating the shape, the object is dried and fired in the kiln. Food can be cooked in refractory terracotta vessels.

* A **clay sculptor** works the clay by hand, using various techniques: modelling clay as a ball, in coils, in strips, or as a compact mass. The sculptor creates utility or sculptural objects, which he/she also fires and decorates.

*An **earthenware artisan** specialises in producing earthenware objects that are varnished or enamelled. There is a distinction between traditional earthenware, which involves the use of a relatively coarse paste concealed by an opaque tin glaze, and fine, soft, or hard earthenware, with lead, boracic, or feldspathic transparent glazes.

* Working from an object or a drawing, a **modeller** works the clay by hand to make a model that is used to create a mould. The model can then be reproduced in small numbers using the moulding process.

* A **moulder** identically reproduces sculptures and classical or contemporary statues, by creating very precise moulds of the original piece. The moulder works with traditional or synthetic materials.

*A **porcelain artisan** uses a white paste composed of kaolin, quartz, and

feldspar. The white ceramic material becomes hard and translucent after firing. At 900° C, biscuit-baked porcelain is produced, which is enamelled before a second firing at 1,400° C. The third firing (between 800 and 850° C) fixes the decorations.

* A **raku potter** uses refractory clay. After an initial firing, the enamelled pieces are exposed to a rapid rise in temperature (950° C) for a brief period (half an hour). Once removed from the firing, they are placed in straw or sawdust to produce reduction, and then immersed in water.

* A **stoneware potter** selects clay that is vitrifiable and impermeable. After modelling the clay or turning it on a wheel, the potter fires the object at a temperature between 1,150° C and 1,350° C. The object may then be coated with a coloured or transparent glaze.

* A **varnished clay potter** coats the objects with a lead glaze (composed of lead salts), which enables the object to be fired at a low temperature (between 800 and 1,000° C). The objects are often coated with slips, in a single colour or decorated, and the glaze can be coloured using metal oxides.

A **ceramic decorator** works on the piece once it has been made, before or after the firing. The decorator prepares slips and glazes by mixing components and oxides or colouring pigments colorants. He/she specialises in the various decorative techniques: free-hand painting, enamelling, sgraffito (scratched decorations), inlay, marbling, and so on.

* Via immersion or aspersion, a **clay enameller** covers the ceramic piece with a vitrifiable layer composed of

silica, rock, and natural materials that give it its colour after the firing. Also called a glaze, it ensures that the porous clay is impermeable.

* A **faience painter** paints high-temperature colours, mixed with water, on the raw glaze or low-temperature oxides, combined with turpentine on the fired glaze. The final firing enables the enamel and the colours to fuse and gives the colours their brilliance and shine.

* With a long brush, with bevelled bristles or cut square, the **painter, spinner, and gilder** paints networks of lines and motifs on the glaze with powders prepared as pastes. The gilder carries out a firing as each colour is added, always beginning with the highest temperatures.

* A **porcelain painter** prepares the colours by mixing pigments with binders and mediums. The artisan paints with a paintbrush, feather, sponge, pad, or spray gun. The inlay technique consists of engraving a motif in porcelain, then creating an inlay with a precious metal.

Working with white or red clay, a **santon artisan** (*santonnier*) models a figure. The artisan makes a mould comprising several parts into which the liquid paste is poured. After the firing, the santon is painted and adorned with costumes.

The field of glass and crystal

A specialist in working hot glass, a **glass artisan** shapes the molten material (crystal, crystalline, or ordinary glass) using various techniques (removing molten glass from the kiln, blowing, and pressing) and various tools (gathering irons, rods, forming blocks, moulds, etc.).

* Using a cane, an **assistant glass-blower** removes a molten glass ball from the kiln, which is used to create the final object.

* A **glass-blower** removes a crystal or glass ball using a hollow rod that he/she works with various tools (forming blocks, palette, etc.) and in which the artisan blows to create the required form.

* A **servitor** uses the glass elements brought by the assistant glass-blower to add feet or legs to glassware using tongs and a wooden palette.

A **glass artisan and decorator** is capable of transforming, decorating, and completing a glass piece and may also create a complete work.

* An **engraver** cold works the glass and creates decorations by removing material. Acid etching and sand blasting attack the unprotected areas on the surface of the glass. Wheel engraving and diamond stylus engraving, or engraving with an electric cutter cut into the glass through rotation, combined with an abrasive powder.

* A **gilder** (gold and other precious metals) adds decorative elements

to the glass using gold leaf applied cold, metal foils applied with heat and fused into the mass of the glass, or paints containing gold chloride.

* A **glass cutter** cold works the glass and creates decorations by removing material. The glass cutter creates linear, geometric motifs on the object, facets, bevels, and round areas, by hollowing out the glass using grindstones of various sizes attached to vertical or horizontal lathes driven by an engine.

* A **mirror maker and silverer** applies a layer of reflective silver on the back of a pane of glass, after removing any grease and impurities. The silver layer is then protected by a layer of copper. Lastly, the mirror is dried, rinsed, and varnished.

* A **painter** works on the different faces of the glass, on which he/she applies flat areas of paint, dots, drips, or splashes.

* Using a polishing wheel, a **polisher** carries out the last stage of the finishing process that gives the glass all its brilliance and accentuates certain reliefs.

* A **sculptor** cold or hot works large pieces of glass or crystal and shapes them by adding or removing material. Various tools are required: grinders, diamond saws, hammers, chisels, sandblasting and hot air guns, chisels, knives, and various pliers.

Using different techniques, a **glass smelter** models the material to create the pieces. The smelter's specialties are convex work, fusing, glass paste, and moulding.

* Starting with flat glass, a **convex-glass maker** creates convex glass that

ranges from 1 to 180 degrees. He/she deforms the glass by heating it on a mould, without transforming its thickness or surface.

* A **glass fuser** assembles pieces of glass that are superimposed while cold, then places the ensemble in a kiln to create a single homogenous piece.

* A **glass paste caster** works the glass paste, which is cold moulded and then vitrified by firing.

* A **moulder (glass former)** places the molten glass in an open or closed mould when the glass has acquired the correct viscosity to replicate the finest details.

A **lamp-work glass artisan** makes flacons, pearls or sculptures by working tubes and glass rods under the flame of a blowtorch. The artisan adapts the temperature to the glass used: lead crystal, soda-lime glass, or borosilicate glass.

* Using transparent or coloured rods, soda-lime glass tubes, a **blowtorch modeller** shapes the glass made malleable by the flame of a blowtorch.

* A **lamp-work glass blower** creates objects by blowing into hollow glass tubes heated by a blowtorch. The glass blower may also weld the glass and add material or superimpose colours.

* A **lamp-work glass spinner** makes extremely fine objects. The glass spinner uses solid glass rods, with various colours, that he/she heats with a blowtorch. When the glass begins to melt, the artisan stretches it, turns it, moves it back and forth, spins it, and gives it the required form using precise gestures.

* Using coloured crystal rods modelled by a blowtorch, with tongs and chisels, a **paperweight maker** makes motifs, decorations, and scenes inside paperweights.

The field of ivory, tortoiseshell, horn, mother-of-pearl

A **brush maker** uses Plexiglas, Rhodoid, precious woods, and other natural materials to make fine brushes and hairbrushes. Once sawn, the rough piece is shaped by hand. After the polishing, the brush maker drills and counter drills the holes in which the tufts of fine animal hair are fixed.

Resting the piece on a sand-filled leather cushion, an **engraver on ivory and other animal-derived materials** (bone, ivory, mother-of-pearl, deer antlers, horn, etc.) uses mitre tools, etching needles, rifflers, and a scratching tool. He/she then applies the ink to the hollowed out areas to highlight the design.

After cutting the horn (mainly from cattle), a **horn artisan** heats it and then flattens it under a press. The horn is then machined to make plaques for combs. The tip of the horn is used for cutlery. Its fine and homogenous grain takes a perfect polish.

An **ivory artisan** mainly works with elephant ivory, a material whose use is regulated. The artisan shapes it dry or with water, working

with the grain of this fairly dense material. He/she transforms the material by shaping, turning, or carving, in relief or in the round.

A **mother-of-pearl artisan** uses various shells (pearl oyster, in particular mother-of-pearl) that have a wide range of colours: white, black, iridescent, green, red, pink, deep purple, blue, etc. the artisan works the various layers of the mother-of-pearl as dense material, which he/she shapes, chisels, or engraves with grinders and diamond tools.

A **pipe maker** makes wooden or terracotta pipes. The artisan shapes, turns, and polishes briarwood. The terracotta pipe is created by modelling or moulding, fired at 1,000° C, then decorated. The stems of the pipes are usually made from acrylic or ebonite.

Ivory, mother-of-pearl, tortoiseshell, or horn, sometimes combined with various woods, are worked by a **tabletier** to make small precious objects: cases, chessboards, boxes, and fans. He/she uses coping saws, rasp files, rasps, gouges, files, soldering irons, polishing lathes, and pads.

Working with very fine plaques, a **tortoiseshell artisan** makes different parts with veneer or shaping: furniture, trunks, glasses, jewellery, hairdressing articles, and fans; the use of tortoiseshell is regulated.

The field of fashion and accessories

A **block maker** carves blocks of lime, hornbeam, or beech wood using drawings, models, or plaiting materials, to make all kinds of shapes—for hats, rims, caps, and other uses—for milliners, hatters, bootmakers, glove makers, and so on.

A **button maker** uses natural materials (mother-of-pearl, horn, tagua nut, etc.) that he/she transforms into pawns. These are then shaped on a lathe or with a grinder, drilled, and finally polished. The buttons are then painted, engraved, coloured, or combined with other materials.

Working with cotton, silk, or leather, a **corset maker** creates female underclothing that constricts the waist and the hips, comprising an internal armature, or 'body', with or without stays, and laced up on the front or the back. Their made-to-measure fabrication involves cutting, assembly, garniture, and ornamentation.

A **couturier's** art consists of interpreting the concept of an item of clothing and then aligning it and making it to measure. As an indispensable link in the production of a collection, the couturier carries out and/or supervises the various stages of work, from the sketch to the prototype of a garment.

A **dressmaking couturier** creates female garments from flowing fabrics. The couturier masters every stage of the fabrication process: pattern-

making, cutting, basting, assembly, couture, and finishing, and mainly works in the field of haute couture.

An **eyewear artisan** creates made-to-measure frames that are most often made from tortoiseshell.

Working on the piece prepared by a tortoiseshell artisan, he/she shapes the material, arches the frame using heat, then cuts the sides, which are assembled with the front.

A **fan maker** assembles leaves and ribs made from wood, mother-of-pearl, ivory, or Plexiglas. The leaf, the upper section of the fan, can be made from a variety of materials: paper, fabric, lace, or feathers. The manufacture of the ribs is associated with the making of small luxury goods, and their decorations depend on many techniques.

A **feather artisan** transforms ostrich, cock, pheasant, turkey, goose, and other bird feathers into accessories or costume elements for hats, performances, or haute couture.

A **hatter** makes hats in a single piece on wooden or aluminium forms, by assembling braids on sewing machines, or by assembling pieces of cloth on flat stitchers.

A **maker of umbrellas, parasols, and walking sticks** works with wood (regional or exotic woods) to make the walking stick shaft and the umbrella shaft. The handles, which may be decorated or undecorated, can be made from a variety of materials: horn, metal, mother-of-pearl, ivory, and so on. The umbrella maker then shapes the covering fabric, which is given its form by ribs.

A **milliner** creates hats and headwear accessories (everyday wear and special events). The milliner masters every technique in the profession: fabrication using moulds, various supports, or freehand.

A **pattern-maker** brings the designer's sketches to life in three dimensions. After moulding it on a mannequin, the pattern-maker indicates on the toile the areas to be cut out and the tucks, and sets the vertical alignment. The pattern-maker marks down the necessary indications for the assembly: reference points for the couture and cutting stages.

A **tailor's** art consists of making the emblematic clothing in the male wardrobe entirely by hand: suits comprising a jacket, trousers, and a waistcoat, tuxedos, coats, and so on. A tailor may also make fitted clothes for ladies.

After dyeing and preparing the fabric, a **textile flower maker** cuts it using patterns of various shapes and sizes. The artisan then shapes the petals and assembles the parts. His/her creations may include other materials, such as feathers, hair, or paper.

The field of textiles

A **braider** weaves together threads or bundles of threads. This technique for making ornamental textiles is done on a manual or electric handloom.

Using linen, cotton, silk, or wool threads, an **embroiderer** creates

flat motifs or in relief on various fabrics. He/she works by hand, using a needle or a crochet, or with a machine. The embroiderer's pieces may be adorned with pearls, sequins, and gold or silver threads.

*Capable of embroidering several threads, a **hand-guided machine embroiderer** can make larger pieces with varied and refined effects, for interior decoration, clothing, and the production of linen.

* A **needle embroiderer** adorns fabrics with decorative motifs with a series of points created with a needle.

* Using a tambour hook, a (Lunéville) **tambour embroiderer** decorates fabrics with pearls and sequins.

Using wool yarn that he/she lays out, dampens, and soaps by hand, a **felt maker** amalgamates the wool fibres in order to create felt, an unwoven fabric. This slow process enables the artisan to gradually create a solid, dense, and light material, while forming the shape, in a flat format or in a specific shape.

A **headpiece artisan** uses various materials and techniques, such as cotton, silk, lace, and embroidery. The headpieces vary with the regions.

Using the transcription technique of a motif drawn on paper, a **lacemaker** makes an openwork fabric without a warp or weft by machine or by hand. He/she mainly works with silk, nylon, linen, or cotton threads, which may or may not be coloured.

*A **bobbin lacemaker** creates a model using the tracé piqué ('traced and pricked') technique that produces the lace motifs. The linen, silk, wool, or cotton threads are placed around

bobbins; the interlacing threads are fixed on the roller at different points to create the shape of the doily, handkerchief, or other lace items.

*Following the lines of a pattern on paper or on parchment, a **needle lacemaker** first sews the basting stitches that precisely follow the forms of the pattern and serve as supports onto which the lace is attached. These pieces are entirely made in needle lace—Point d'Alençon or Point d'Argentan.

*A **tulliste** (bobbin maker) works on a cast iron Leavers loom weighing several tonnes. After positioning the perforated cards that are used as a guide, he/she ensures that none of the thousands of threads breaks. If necessary, the bobbin maker can recuperate threads manually using a hook.

A **maker of textile objects** designs and makes textile sculptures by working mainly with natural materials such as wool, silk, and cotton. The artisan requires a variety of skills, ranging from knitting, embroidery, couture, and basketmaking, to felting.

A **textile finisher** gives fabrics their colours, appearance, and certain functional properties. The finisher bleaches the raw material, dyes it with colorants or plant-based pigments, prints it with all kinds of decorations, and prepares it to create moiré, lustrous, embossed, or satin effects.

* After deciding on the necessary pigments for obtaining the required colours, a dyer mixes them in a boiling hot bath. The **dyer** carries out several tests on samples and then immerses the fabric in a bath, which is constantly stirred. The fabric is then wrung and stretched out for drying.

*Working with chalk, charcoal, or a carbon copy, a **fabric painter and decorator** reproduces a pattern on a piece of fabric that has been washed and dried. The artisan paints the model with brushes, stencils, or sponges, sometimes separating the coloured areas with a natural material.

* A **moireur** uses a mechanical process that consists of crushing the grain of the fabric while subjecting it to a high temperature. He/she thereby creates matt areas and glossy areas that create undulating or concentric reflections.

* Sun, accordion, tortoiseshell, peacock, flower pleating ... the **pleater** produces a wide range of pleats made in fabric. The pleater places the fabric in a cardboard mould and heats it in a steam chamber for several hours, thereby creating the pleats.

* Depending on the fabric he/she is working on, a **sabre velvet cutter** slices the silk warp threads or cotton weft threads using a razor blade, thereby creating velvet areas in relief. The resulting fabrics are used in the fields of haute couture or clothing.

* A **textile embosser** creates decorations in relief using a plate or an engraved copper cylinder and a counterpart, between which the fabric or velvet is compressed. The pressure combined with a high temperature, creates a relief decoration by lamination.

Using a drawing reproduced on a frame upon which nylon is stretched that serves as a stencil, a **silk-screen printer** applies and spreads the paint to transfer the motif onto the fabric article.

A **weaver** creates fabric by interweaving warp threads and weft threads, on a handloom or shaft or Jacquard mechanical looms. The weaver makes fabrics in cotton, wool, silk, hemp, linen, and artificial or synthetic threads. He/she works on lengths of fabric for haute couture, furniture, or unique objects.

* A **handloom weaver** creates fabrics by the interweaving of warp threads and weft threads on a hand-operated loom called a handloom.

*A **velvet worker** makes fabrics comprised of two warps: one is used for the base weave, and the other is used for the velvet pile (silk, mohair, linen, cotton, etc.). Each time the pile warp is raised warps, the velvet worker inserts an 'iron', which, when it is removed, leaves a loop (terry velvet), or two lines of pile (cut velvet) if it is fitted with a razor.

The field of leatherworking

A **box and case-maker** makes sleeves, showcases, sheaths, soles, trunks, and office stationery. The artisan uses frameworks (in wood or hide) or supports made from cardboard or plastic and covers them with leather, paper, or imitation leather.

A **furrier** uses untreated, dyed, or shaved tanned skins. To create, transform, or repair unique pieces, the furrier combines couture techniques, as well as processes unique to fur such as stretching, thanks to which the

skin is transformed from a short and wide piece to a long and fine one.

Working with tanned skins, selected according to their size, colour, grain, and suppleness, a **glover** cuts out the various parts of the glove using a template and an 'iron hand' (a flat iron form). The glover assembles them by hand or with a machine, lines them, and decorates them with accessories or embroidery.

A **leather artisan** creates standard and luxury articles. He/she works with supple leathers, small skins, and accessories such as fabric, strips, and fancy materials. He/she makes the objects using the techniques of cutting, couture, gluing, lamination, and beading.

*A **trimmer** cuts leather into pieces that are used to make leather goods. The trimmer works by hand, using a knife or a stylus by following a pattern, with a press, a belt punch, or on a pre-set automatic machine.

A **leather embosser** creates decorations in relief by placing the leather under pressure between an embossing matrix and its counterpart. The embosser makes Córdoba leathers or repousse leather for interior decoration, as well as surface effects on the material on accessories and objects.

To attain the grain side of the leather, a **leather parer** thins a leather or hide in a regular fashion. Working with great precision, he/she follows the various contours and particularities of the skin—cut to the right dimensions—to ensure it is the right thickness for its intended use.

Cutting, sewing, assembling, and fitting leather, a **master bootmaker**

creates made-to-measure shoes. Working from a drawing of the contour and print of the foot, transferred onto a wooden form, the bootmaker works on the pieces of leather with stitching, gluing, riveting, stapling, and lastly polishing.

A **saddler and purse maker** makes articles such as wallets, card-holders, purses, handbags, belts, etc. The artisan makes them 'saddler style', that is to say with clean edges, which are cut or trimmed, and hand sewn. The edges are finished with dyeing, natural wax, cellulose varnish, or with other suitable organic products.

*A **saddler and harness maker** makes all the essential leather pieces for harness driving and equipment for horses, such as saddles, harnesses, traces, and other harness accessories mainly devoted to horse riding.

A **shoemaker** creates and makes shoes, thanks to a technical heritage involving skill, tricks of the trade, and a knowledge of leather. The fabrication process, which involves more than 150 separate operations, is characterised by the creation of a three-dimensional object using flat elements.

A **tanner** transforms large rawhides (cow, calf, horse) into rot-proof leather using tannin. Tanning may also involve the use of mineral salts (chrome), plant substances, or a combination of the two (plant-based tanning agents, mineral substances, and plant, animal, or mineral oils).

A **tawer** prepares small skins (lamb, sheep, and goat leather). The tawer tuned the hide into leather without tannin by soaking it in a solution of water, ash, and alum. He/she now uses the same techniques as a

tanner: tanning with mineral salts, or plant-based substances—or a combination of the two techniques.

* A **parchmenter** makes parchment used for bindings, writing, and the making of musical instruments. The parchmenter soaks the kid and sheep skins in a lime bath, removes the wool, and dries them, but they are not tanned.

A **taxidermist** fits the tanned hide of an animal onto a mould onto which the scalp, horns, or antlers are screwed. The animal sculptor taxidermist keeps the actual skull of the animal and sculpts the animal's body in polyurethane foam, which is then covered with the tanned hide.

A **trunk maker** works with all sorts of materials; traditional materials like wood and leather, as well as more innovative materials such as Corian. Each case is a unique piece, incorporating skills borrowed from cabinetmaking, joinery, saddle making, and leather dressing.

*A **case maker** makes trunks and wooden boxes that are generally used for packaging. The artisan nails small flat wooden strips (without knots) on the lid, which are similar to the wood selected for the trunk.

The field of the performing arts

Specialising in the techniques of the tailor and couturier, a **costumier** makes contemporary or period stage clothing.

Using natural or synthetic hair, a **hairpiece and wig maker** processes the raw materials and makes the cap, into which the hair is inserted and styled. The artisan works for the fashion sector, the performance sector, and individuals.

A **stage set maker** masters the techniques of drawing, colour, volume, perspective, and architecture. The artisan makes a flat and then three-dimensional model, and monitors the technical aspects of the construction and supervises the installation of the sets.

Using various techniques such as shaping, modelling, moulding, couture or painting, a **theatre prop maker** makes objects for the sets of artistic productions.

* Depending on the material worked (wood, paper, plaster, or porcelain) a **mask maker** uses a variety of techniques, such as carving or moulding, to make the shape of the mask. The artisan then adds the finish to the mask: painting, gilding, and the fitting of accessories.

The field of paper, graphics, and printing

Working with a traditional or contemporary binding, a **bookbinder** creates the book's cover according to its intended use. The bookbinder sews the signatures together and covers them with cardboard boards that are sometimes adorned with leather, paper, and gilt titles.

A **book-edge gilder** smooths and gilds the gutter, whose name is derived from its concave form. The pages are pressed, dressed, and polished using a scraper, then covered with a thin layer of gold leaf.

A **calligrapher** creates expressive Latin, Chinese, Hebrew, and Arab letters. The calligrapher uses a goose quill or metal pen, and a sharpened reed or paintbrush on vellum or parchment.

A **cardboard maker** makes luxury containers (boxes and cases) comprising several elements in cardboard that he/she folds or cuts using a guillotine. The cardboard maker then covers them with paper (coated with film, varnished, or embossed), leather, or fabric (silk, velvet, or satin).

A **dominotier** creates printed and coloured paper known as papiers dominotés. These sheets are decorated with small repeated motifs that are printed on a plate. They can be used for wall decorations or to adorn boxes and trunks.

An **engraver and printer of embossed paper** makes an inverted hollow engraving on which he/she presses the paper in order to print the form in relief. Depending on the complexity of the work, the engraving may be carried out with a machine or by hand.

Working with a paintbrush and a quill, an **illuminator** draws and colours initials and the ornamentation of religious and secular manuscripts. The paint is made from natural pigments and sometimes enhanced with gold or silver leaf. It is applied to art papers or parchment.

A **leather gilder** works on the titles of and decorates the sides and backs of bound books. The gilder uses a roll, a floret, or gilding iron, which 'heats' the gold and spreads it over the leather. The gilder sometimes inlays small amounts of skin, paper, or Plexiglas.

A **maker of paper and/or cardboard objects** manipulates, transforms, and models the material to give it volume. His/her skills include a variety of techniques: folding, cutting, gluing, couture, and braiding.

Using cellulose-rich materials (cotton, linen, etc.) that have long strong fibres, a **paper maker** makes a paste from a mixture of water and glue mixed in a tank. After immersing a mould (with a frame) in this mixture, the artisan makes a sheet, which is pressed and air dried.

A **paper marbler** deposits drops of paint in a tank filled with water mixed with a hydro-soluble gum. The way in which the drops are added and manipulated creates various traditional patterns. Once the motif has been created, the marbler immerses the paper in the bath to print the colours.

A **photograph technician** takes the shot, develops the image and argentic printing or digital pigment printing. The technician's mastery of printing techniques enables him/her to create a suitable support that may have different surface aspects, as well as finishes (lamination or vitrification). He/she may work on large-format and very high definition photographs.

A **printer** compiles and edits various works while ensuring that the quality and conformity of the work match the client's demands. The printer uses several techniques, including photo engraving, lithography, screen-printing, intaglio, and typography.

*A **copper engraver** uses a burin, dry point, or acid to engrave a metal plate, which is usually made of copper. The incisions are then inked by hand or with a pad. The block and the damp paper are put through a press by the intaglio printing press.

* A **letterpress printer** puts together a set of letters that he/she inserts in a chassis called typographic form, with the intention of creating a print on paper. It is then inked and placed under the press.

* On a zinc plate or fine-grained limestone treated with a mordant, the work is created with a crayon or viscous inks. After dampening the stone, a **lithographic printer** applies ink to it with a roller, which sticks to the viscous areas, and presses the printing sheet.

*A **photogravure worker** manipulates a photographic image with slide film, negative film, and gelatine transfer, and transfer onto a copper plate. Etched by an acid bath and inked, this plate is used

by the photogravure printer to obtain a faithful reproduction of the nuances of the original.

*A **silk-screen printer** works by juxtaposing colours. The printer makes silk screens with a fine, permeable mesh stretched on a frame. Each passage of coloured ink is created on a separate screen, which reproduces, by obstructing certain areas of the mesh, the form to be printed.

A **punch-cutter** makes each typographic character that makes up a font. Working on a steel bar, he/she reproduces the shape of a letter in reverse and in relief. The exterior is worked with a file and the interior of the counterpunch with a burin.

A **stencil printer** colours small prints. The artisan draws on and pierces sheets of card or metal, on which he/she spreads the colour with a brush, paintbrush, or wad of cotton. A stencil is used for each colour of the final image.

A **type foundry** pours a molten lead alloy into a mould to fill the hollow part of the die that defines the form of the letter or symbol. Once the metal has cooled down, the caster removes the 'break' (the superfluous metal that sticks to the letter during the casting process), and then creates the finish.

A **wallpaper maker** prints the motifs on paper made with a mould using engraved wooden blocks. The printing may also be continuous, using engraved cylinders.

The field of games, toys, and mechanical objects

An **automaton maker** (metal, wood, paper, textile, and resin) works on the internal mechanisms and external appearance of the automatons. The artisan needs to have a mastery of wires, levers, steel chains, and air reservoirs, as well as of the various materials used for the outer envelope of the automatons.

A **maker of board games** makes board games, in small quantities, or as single pieces. He/she works mainly with wood, but may also work with other materials such as glass, metal, or clay.

A **maker of dolls and plush toys** creates figures using several materials: porcelain, leather, wood, vinyl, moulded felt, Fimo, fabric, paper, alpaca, mohair, or resin. He/she may also apply paint and make made-to-measure costumes.

A **maker of figurines** uses various techniques such as sculpture or moulding to make the body of the figurine. The artisan minutely assembles the various accessories and then colours them.

A **maker of merry-go-rounds** uses a range of skills: woodcarving, decorative painting, carpentry, and metalworking. The artisan makes the functional elements required for the rotation of the merry-go-round and the purely decorative elements that conceal the mechanisms.

A **maker and/or restorer of vintage vehicles** restores cars, boats, motorcycles, or planes, involving the skills of construction, mechanics, and interior fittings. To achieve this, the artisan is capable of identically reproducing period parts.

* A **coachbuilder** restores the structures and bodies of classic vehicles. He/she masters the various techniques and skills involved in working the metal sheets. The coachbuilder supervises the project and coordinates the various associated professions, such as bodywork painters.

A **model maker** makes three-dimensional scale models for industry, design, architecture, town planning, or scenography. The artisan uses various techniques, such as turning, thermoforming, moulding, painting, assembly, and many materials: wood, cardboard, plaster, clay, metal, and resin.

A **puppet maker** designs and makes figures that are moved around during a show. The mechanism used—rods, sleeves, wires, or sticks—is selected to match the part played by the marionette and the scenography. The puppet maker also manipulates the puppets.

A **toymaker** designs fun and educational objects (puzzles, small cars, and rocking horses). Using various materials, the toymaker assembles and paints the parts using various techniques: a paintbrush, stencil, or spray gun.

A **wheelwright** uses wood and iron to construct and repair coupled vehicles. The wheelwright's core activity involves the wheels. The hub is made from elm, the spokes from

acacia, and the rims from ash. The flat steel tire is forged and bent and is then fitted to the wheel while hot.

The field of musical instrument making

A **bow maker** works with pernambuco and snakewood for the stick, ebony for the frog, and various precious materials: silver, gold, mammoth ivory, mother-of-pearl, goatskin, and lizard skin. The stick and the frog are shaped with a plane and a knife, and then fitted with a hair made of horsehair that is used to vibrate the strings of quartet instruments.

A **guitar luthier and/or restorer of guitars** makes, repairs, and restores acoustic, electric, and bass guitars. To make the instrument, the luthier selects resonance woods (spruce and cedar) and tone woods (rosewood and mahogany), which dictate the instrument's tone colour.

A **luthier and/or restorer of bow string instruments** creates and restores violins, altos, cellos, double basses, and violas da gamba. Working with planes, gouges, and knives, the luthier works on maple wood for the head (scroll), the back, the ribs, and the bridge; spruce for the soundboard and sound post; ebony for the fingerboard; and ebony, rosewood, and boxwood for the pegs, tailpieces, and chinrests. Varnish is used for the finish.

The accordion comprises several thousand parts and various materials: wood (poplar, cherry, and walnut), metal (aluminium, brass, and steel), cardboard, and satin. A **maker and/or restorer of accordions** makes, assembles, and restores the parts.

A **maker and/or restorer of harmoniums** makes and restores the various parts of the instrument: the case, bellows, stops, reeds, keyboard, and register table.

A **maker and/or restorer of harps** makes instruments that may comprise up to 1,500 parts. The space between and tension of the strings, the wood of the soundboard, and the weight all need to be considered in the making of a harp.

A **maker and/or restorer of keyboard instruments** designs, makes and restores all kinds of keyboard instruments, whether contemporary or old.

* A **maker and/or restorer of harpsichords and spinets** designs and constructs, in various woods: the body, soundboard, keyboard(s), and mechanical parts. The artisan stretches and tunes the metal strings and harmonises the quill or Delrin plectrums that pluck the strings.

* A **maker and/or restorer of pianos** specialises in three fields: wood, metal, and mechanical parts. For new pianos each stage is entrusted to a specialist, but in restoration the artisan has to master all the phases, including the harmonisation and tuning.

Specialising in barrel organs, musical boxes, and pianolas, a **maker and/or restorer of mechanical musical instruments** designs a mechanism that operates organ pipes, piano keys,

or chime hammers using note cylinders, rollers, or punch cards

In the workshop, a **maker and/or restorer of organs** makes the wooden organ case and mechanisms, pours and forms tin plate to make the pipes, and works with leather, paper, and various metals. He/she installs and restores every part of the instrument on site, and adjusts the tones and tunes to match the different temperaments.

A **maker and/or restorer of percussion instruments** makes membranophone (tambour, timbale), metal (chimes, gongs, cymbals), or wooden (maracas, congas) instruments and adjusts their tone in accordance with a specific tuning and the tension they can withstand.

A **maker and/or restorer of traditional instruments** analyses the mechanisms for creating sound and the history of the instrument (hurdy-gurdy and bagpipes) to restore the original sonority, appearance, and dimensions. The artisan may modify certain elements to adapt the instrument to the contemporary repertoire.

A **maker and/or restorer of wind instruments** is responsible for the design, manufacture, and maintenance or restoration of all kinds of wind instruments, whether made from wood or metal.

* A **coppersmith** makes copper instruments. He/she works with sheet metal and creates a cylindrical and conical shape: the trumpet, trombone, and horn.

* A **maker and/or restorer of metal wind instruments** makes or restores musical instruments with mouthpieces from the brass

family, such as the trumpet, the tuba, the horn, the trombone, and the woodwind family, such as the transverse flute and the saxophone.

* A **maker and/or restorer of wooden wind instruments** specialises in single-reed instruments such as the clarinet or double-reed instruments such as the oboe, the English horn, and the bassoon.

A **reed maker** selects a reed according to its quality, diameter, and thickness in order to shape simple reeds that are placed on the mouthpiece of a clarinet or a saxophone, or concave reeds required to prepare the reeds of so-called 'double-reed' instruments.

The field of restoration

The desire to extend the life, repair, or reconstruct furniture and buildings goes back to antiquity. It has long been customary to complete missing parts, or even to transform objects to adapt them to the aesthetic codes of the era or to new practices.

The restoration of cultural assets began to be more structured and became a 'discipline' during the twentieth century on an international scale, with the adoption of ethics based on the respect of cultural assets,¹ and, in particular, their physical integrity, and their significance in terms of heritage. The new approach to the conservation of cultural heritage required the creation of Master's-level scientific and technical training courses that focus on the conservation and restoration of all kinds of material or cultural asset, and which are distinguished from artistic and crafts training courses, which usually focus on a specific material or type of asset. Both types of course coexist today and do not lead to the same careers.

There is still no protected designation of these métiers. Various terms are used, such as restorer, restorer of art, works of art, or objets d'art (generic terms), heritage restorer (the usual designation of the diplomas awarded by the Institut National du Patrimoine), conservator-restorer (the term used by professionals to designate the holders of a Master's or equivalent to a Master's degree in the conservation and restoration of cultural assets).

Several training schemes exist, leading to the practice of these métiers: Scientific and technical training courses, including the Master's degree, which complements a five-year training course in specialised studies. This diploma is required for those working with the collections of the Musées de France, and it is often recommended for those working with furnishings or immovable works of art that are classified as historical monuments. The professional training courses that start after the third year of secondary school (ages 14 to 15) mainly focus on fabrication techniques and include some instruction about restoration.

1. Any material goods to which society attributes a special artistic, historical, documentary, aesthetic, scientific, religious, or affective value, and which cannot be solely confined to its exchange value. (The Conseil des Métiers d'Art in the French Ministry of Culture and Communication, 2007)

A restorer may specialise in a particular type of work or type of material:

Ceramics: terracotta, earthenware, porcelain, and stoneware objects.

Glass and crystal: any glass or crystal objects (vase, glass, jug...) and any decoration (painting, enamel, gilding).

Graphic and printed documents: any work on paper or parchment: books, archives, posters, prints, lithographs, drawings, pastels, wallpaper, and so on.

Leathers: all kinds of objects made from leather and skin, such as archaeological or ethnographic objects, 'Córdoba' leathers, and leather trim.

Furniture: antique or contemporary furniture and all kinds of wooden objects, as well as decorations, marquetry, carvings, and original finishes.

Metal: objects made from gold, silver, copper, bronze, lead, tin, ancient iron and steel, aluminium, cast iron, zinc, chrome, or contemporary steel.

Mosaics: ancient and contemporary pavement mosaics (floors, basins, slabs, etc.) or mural mosaics (walls, vaults, ceilings, domes, columns, etc.).

Paintings: easel paintings (works on wood, canvas, and other supports) and wall paintings from every era.

Photographs: positives and negatives, supports made from paper, glass, metal, plastic, and argentic and pigment prints.

Scientific, technical, and industrial objects: measuring instruments, tools, and machines.

Sculptures: any three-dimensional object, from any era, with variable dimensions and which involve various materials: wood, metal, stone, plaster, wax, composite materials or contemporary materials, and surface treatments such as polychrome, gilding, patinas, etc.

Stained-glass windows: painted or unpainted glass, and the lead used for stained-glass windows.

Textiles: clothing, carpets, tapestries, textile objects, and fashion accessories.

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Carpes, detail of a mosaic, in the Atelier Lilikpo (mosaicist).

Restoration, in the Atelier Catherine Polnecq (restorer of paintings).



Adorno, plant-derived embossed leather (repousse), pear and walnut wood, by Ruth Gurvich (artist), the Atelier Mériguet- Carrère (a workshop specialising in the restoration of decorations and Córdoba leathers); Émilie Cherchi (saddler and purse artisan, Maison Serge Amoruso); and Jérémie Lopez (cabinetmaker); a work created for the exhibition entitled "Mutations", in the Musée des Art Décoratifs, Paris, 2015.



The Atelier Lison de Caunes (straw marquetry).



Paysage d'apparat, vintage white mother-of-pearl sleeve buttons with bronze shanks; buttons produced between 1920 and 1930 by Henri Hamm (artist), reinterpreted as cufflinks by Samuel Gassmann (designer).

Wall panel carved in pleats, gilt and blue linen, the Atelier Pietro Seminelli, Maître d'art (specialising in textile creation and the art of pleating).



Lily Alcaraz and Léa Berlier (textile designers),
in the Viaduc des Arts artisan incubator.



13 Dominos, or domino wallpapers,
in the Atelier Antoinette Poisson (dominotier).

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Technical mastery, skill, boldness, creativity, high standards, transmission, durability ... the artisans working in the artistic crafts sector embody strong values that are expressed in a variety of activities: the production, creation, and restoration of heritage, with an artistic, technical, and/or scientific nature. Committed men and women, the artisans transform materials using complex skills that are constantly enriched by new practices.

As an introduction to the great diversity of the artistic crafts (*métiers d'art*) sector in France, this reference booklet gives a brief definition of each artistic craft, in accordance with the list established by an inter-ministerial decree of 24 December 2015. This list comprises 198 artistic crafts (*métiers d'art*) and 83 specialties, that is to say a total of 281 distinct activities.

These *métiers* and specialties are found in the fields of architecture and gardens; furnishing and decoration; lighting; jewellery, gem setting, gold and silversmithing and clockmaking; metalworking; ceramics; glass and crystal; ivory, tortoiseshell, horn, mother-of-pearl items; fashion and accessories; textiles; leatherworking; the performing arts; paper, graphics, and printing; games, toys, and mechanical objects; musical instrument making; and restoration.



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