

The background features a repeating, light-colored floral and scrollwork pattern. In the center, there is a faint, circular crest or seal. The crest contains a central emblem, possibly a sunburst or a similar symbol, with the letters 'IHS' visible below it.

Saint Eustache

Renovation Project

Saint Eustache *Church*

In 1532, in Paris, François I of France laid the first stone to begin construction of a church that would be the Right Bank's counterpart to Notre Dame, a project that would span more than a century. Between the 17th and 19th centuries, Charles David, Jean Hardouin-Mansart de Jouy, Pierre-Louis Moreau-Desproux, and Victor Baltard were the architects of its peristyle, ancillary buildings, and first restorations. The church was listed as an historic monument in 1862.

Today, Saint Eustache Church is an integral part of the cultural and social life of the neighborhood it calls home and beyond. The parish has undertaken a broad-spectrum, multi-year project, La Fabrique Saint-Eustache, to improve the facilities. The development program, designed and carried out by La Fabrique, aims to safeguard and enhance the premises' rich artistic heritage: architecture, furniture, frescoes, paintings, sculptures, stained-glass windows, etc.



The Saint Eustache

Altar

The altar at Saint Eustache is in the middle of the church. Unfortunately, the current altar is not on an aesthetic par with the premises; in fact, it was meant to be temporary. A church's altar is the most symbolic part of the edifice, with a beauty that should embody the church's nobility and meaning. The current renovation project includes a new altar that is both contemporary and representative of the past: The altar will be central to a site with a wealth of artistic treasures, both historic (paintings by Simon Vouet, Rubens, François Lemoyne, di Tito; sculptures by Coysevox, Pigalle, Baltard) and contemporary (works by Keith Haring, Armleder).

An important component of the artistic and cultural heritage of Saint Eustache has been selected to grace the new altar: an 18th-century brocade given by the Duchess of Orléans, (1785-1821), a French princess of the House of Bourbon and wife of Louis-Philippe d'Orléans, Duke of Chartres, and member of the younger branch of the royal family.





The Antependium

The Duchess of Orléans brocade is a work of extraordinary finesse and quality, crafted of linen, glass beads, and polychromatic silk chenille thread. It will be given a place of honor as the altar's antependium.

To be properly preserved, it must be sheltered from both light and human touch and therefore will be stored inside the altar and brought out for public exhibition during major ceremonies.

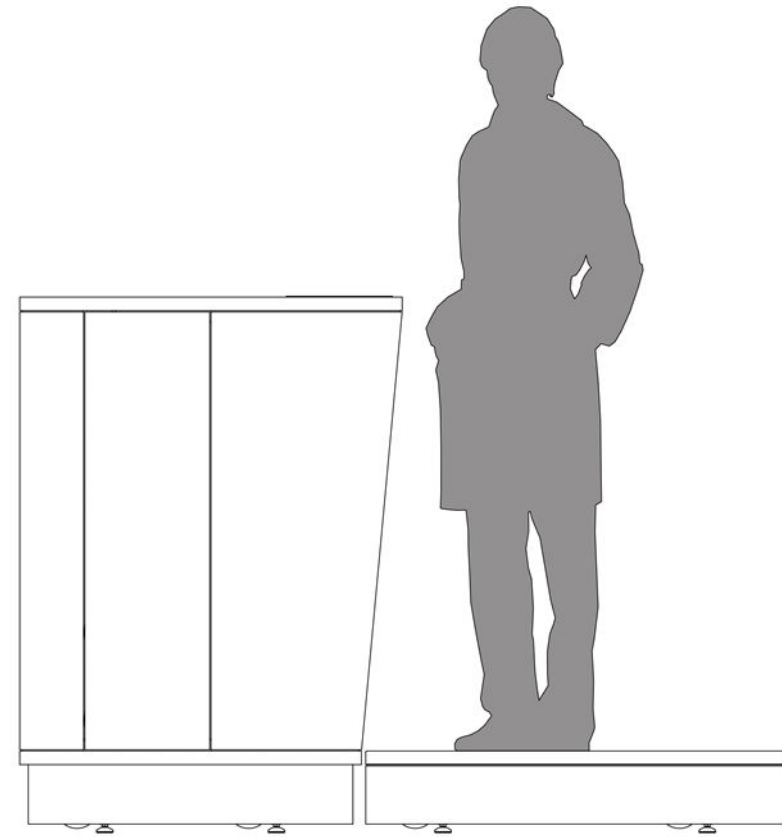
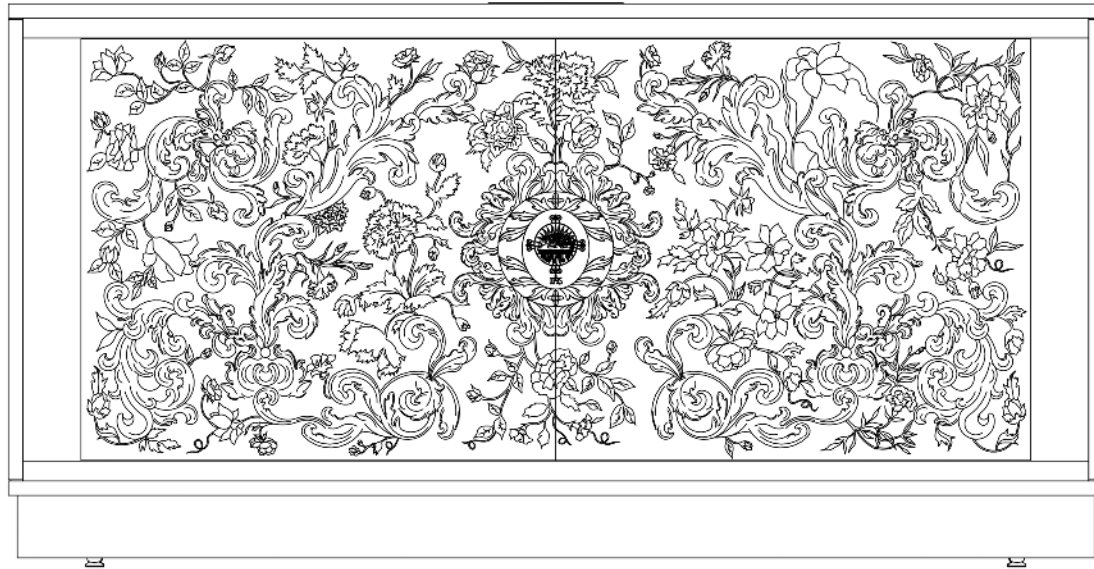
Decorative panels, in chased and engraved brass echoing the brocade's pattern, will adorn the altar, giving all the chance to admire the work.

The Project

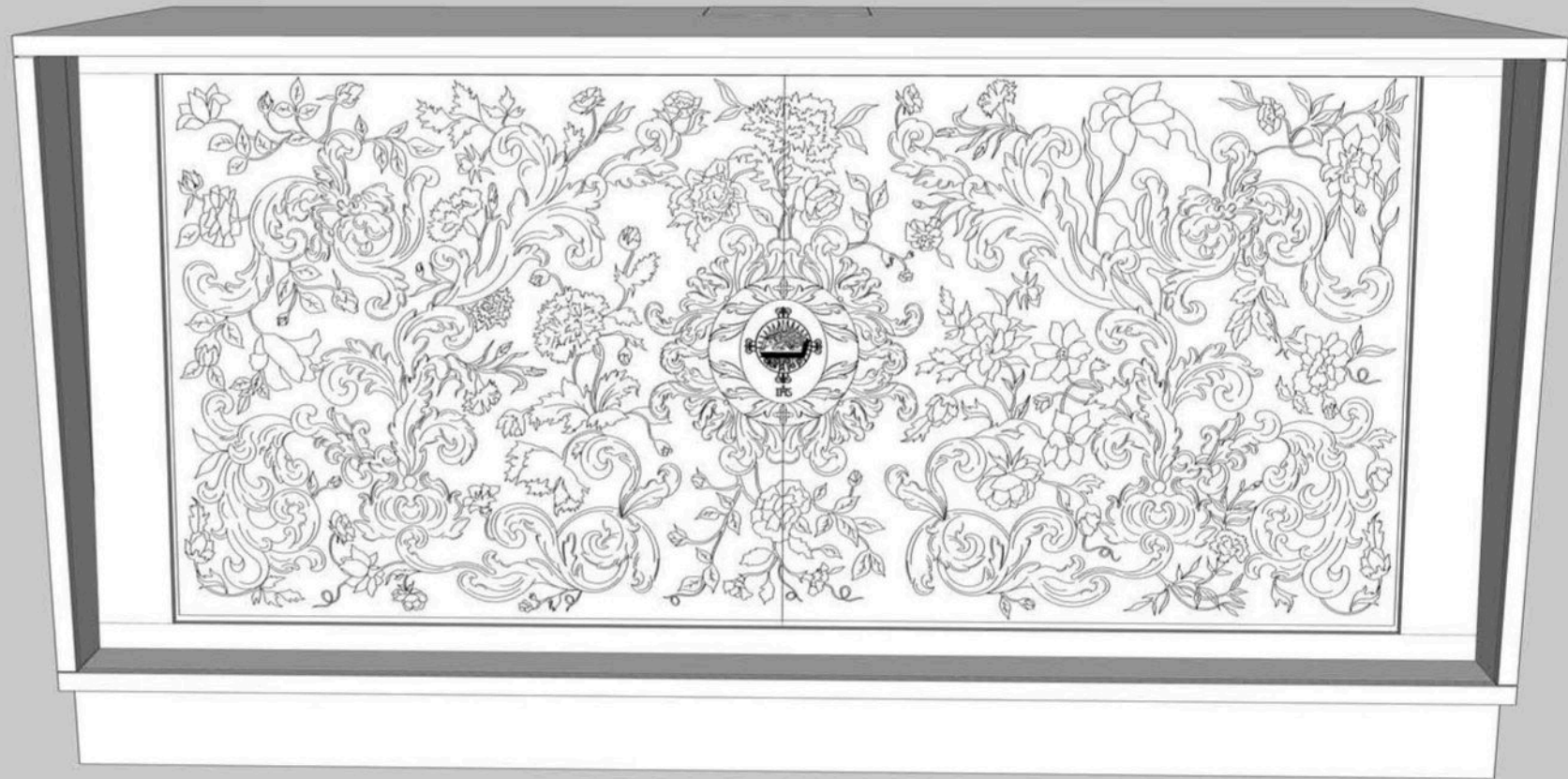
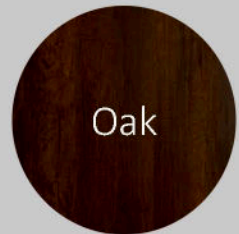
To ensure this project is handled with the greatest care, Saint Eustache Church asked the Rinck company to design and build the altar. As a French Entreprise du Patrimoine Vivant (“Living Heritage Company”), Rinck has the capacity and experience to respect the full artistic legacy of Saint Eustache while producing a truly contemporary creation.



Sketch of the New Altar



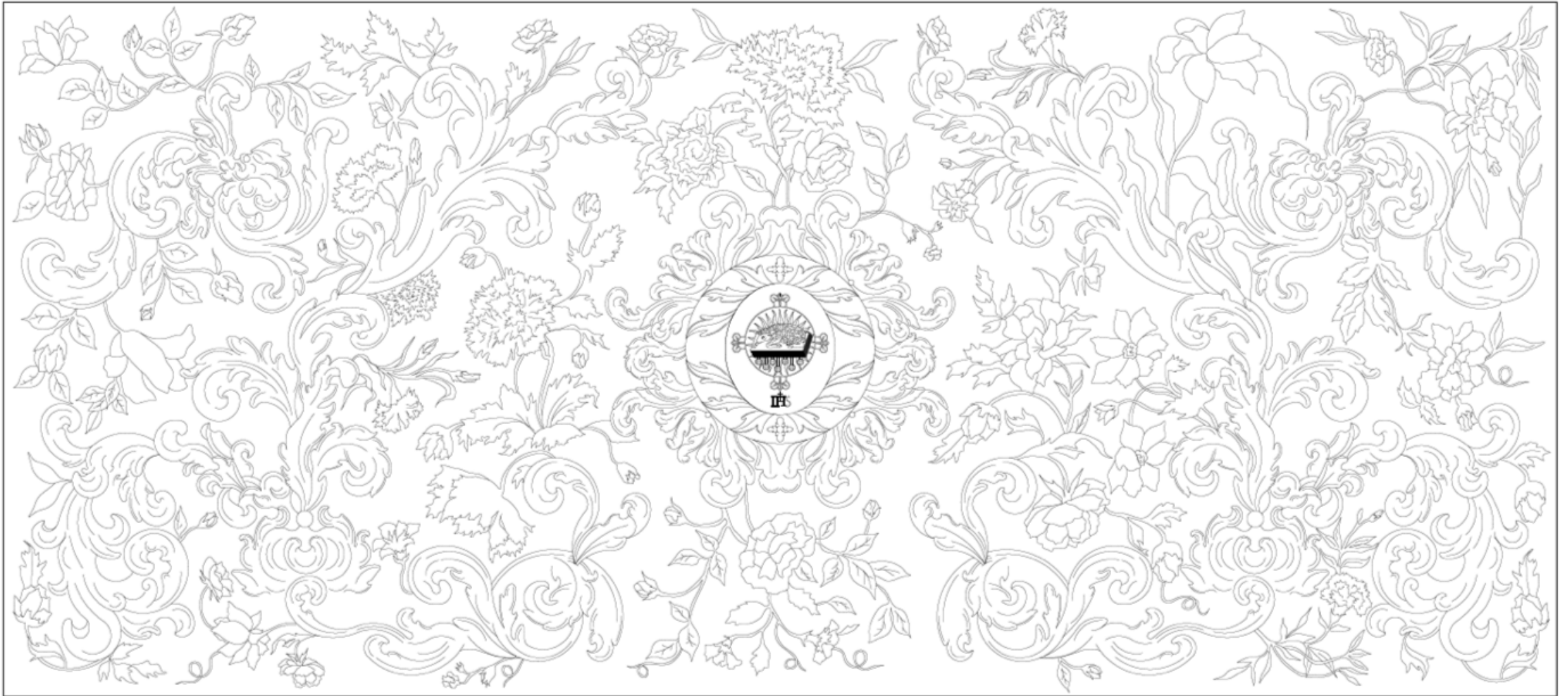
ALTAR MATERIALS





Using magnets to prevent damage, a brass medallion will be added to the missing part of the brocade. The medallion will bear the design of the lamb in the high altar by Baltard, thereby remaining in complete aesthetic harmony with the greater context.

Decorative Pannel



*Letter regarding
the project of a
new Saint
Eustache altar of
celebration 1/2*

Father Yves Trocheris

Priest, Oratoire de France

Parish Priest, Saint Eustache Church

It goes without saying that Saint Eustache Church is very beautiful. It is the largest religious complex built during the Renaissance in France. It has an unmistakable slenderness of structure that is as conspicuous outside as it is inside. It also boasts tremendous artistic treasures from the likes of Santi di Tito, Giordano, Simon Vouet, Rubens, Coysevox, and Pigalle.

The choir is the center of Saint Eustache and has the densest sculptural ornamentation. It is topped with magnificent stained-glass windows designed by Solignac. The marble floor is richly patterned and the high altar by Baltard is a towering structure that dominates this choir. In the 17th century, this location was home to a high altar supporting two paintings by Simon Vouet: The Martyrdom of Saint Eustache and The Apotheosis of Saint Eustache. In the 18th century, this high altar was replaced by an ensemble of brocades donated by Louise Henriette de Bourbon, a collection that was itself destroyed in the 19th century. Nevertheless, there is still currently an antependium in the chapel of Queen Maria Amalia.

The current altar of celebration does not have the same inherent beauty as the liturgical space found in Saint Eustache. This altar was, in fact, designed to be temporary, yet has been in the middle of the choir for over fifty years. A church's altar of celebration is its beating heart, the symbolic force that inspires the faithful to gather together. An altar symbolizes Christ: the Christ of the Last Supper, the Christ who sacrificed himself for humanity's salvation, the Christ in the tomb. Deep within the nave, the altar of celebration is the visual focal point. At the intersection of the transept, it represents a presence that people are called to discover and that should inspire contemplation and perhaps even a feeling of peace.

*Letter regarding
the project of a new
Saint Eustache
altar of celebration*
2/2

Father Yves Trocheris

Priest, Oratoire de France

Parish Priest, Saint Eustache Church

As the new parish priest of Saint Eustache, I felt it was important to end this state of temporary construction and more solemnly demonstrate the inspirations for our gatherings. I also thought that an element of the heritage of Saint Eustache, the brocade of the Duchess of Orléans, could be reused while simultaneously executing an act of contemporary creation.

The project currently under development by the Rinck firm makes the most of this idea. The project was also conceived through a commission composed of Saint Eustache parishioners in coordination with the City of Paris, the Sacred Art Commission of the Diocese of Paris, and the French Ministry of Culture's Historic Monuments division. This plan has been the subject of numerous meetings and multiple consultations.

The antependium is scheduled to be restored by the City of Paris by autumn 2020, and Rinck is expected to craft this new altar of celebration for Christmas 2020. The project is subject to the approval of the City of Paris and the DRAC (France's regional directorate of cultural affairs).

The definitive project was finalized after the meeting of March 6, attended by the DRAC, the City of Paris, the Sacred Art Commission, and members of the Saint Eustache parish.

Backward Scheduling & Budget

March 2020 - Project proposal finalized

Spring 2020 – Project approved by the City of Paris and the DRAC

September-October 2020 - Brocade restored by the City of Paris

Fall 2020 - Altar construction

Christmas 2020 - Altar installation

The budget for the altar renovation is a total of 120,000 euros excluding tax. This means that, given the charitable status, 144,000 euros of funding is required

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