

*musée des
arts
décoratifs*

*musée
du
design*



***Daffodil yellow
bedroom***

ENG

Please leave this booklet in the room

The Louis XVI period wood paneling comes from the former Dudevant Mansion, 57 rue des Menuts, owned by Louis Hyacinthe Dudevant, one of the most important sugar refiners of Bordeaux. It is a merchant's room, as evidenced by the emblems of commerce, opposite those of music, the attributes of Science and Love are placed above the overmantel mirror. From the original decoration of the alcove room of Madame de Lalande, only the fireplace and the central rose window of the parquet floor have been preserved. The chandelier and the four sconces are from the beginning of the 19th century.

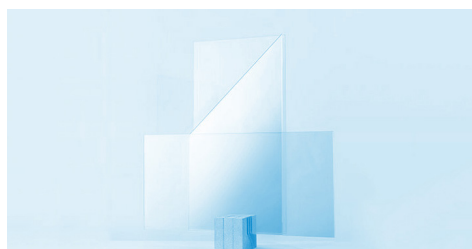
On the mantelpiece

A Louis XVI period **lyre clock** signed "Charles Bertrand", clockmaker of the Royal Academy of Sciences in Paris (Lataillade bequest, 1969) and on either side, two Chinese **porcelain vases**, Ming dynasty, 17th century.

To the left of the room

An inlaid **chest of drawers** is stamped "G. Cordié", circa 1775 and on either side, a **set of carved and lacquered beechwood seats** stamped "L.M. Pluvinet" (Giovetti bequest, 1985).

On the chest of drawers



Felipe Ribon (born 1981)

Mirror Permutation

2015

Narima Schott glass, mirror and Serena stone

Purchased by the City of Bordeaux, 2016

Inv. 2016.8.1

Above the fireplace

An **octagonal barometer**, with a frame carved with pearls and palmettes. The decoration of the pediment corresponds to that of the overmantel of the mirror opposite. Louis XVI period (Duhart bequest, 1966).

Facing the windows

Two bookcases, one of which is stamped "J. Popsel", circa 1780 (Lataillade bequest, 1969), display on their shelves bound books (Jeanvrot collection) and on either side **cabriolet chairs** in carved and lacquered beech stamped "L.M. Pluvinet" (Giovetti bequest, 1985).

Between the two windows

A solid mahogany and veneer **chest of drawers** stamped "Schuman", circa 1780 (Giovetti bequest, 1985, restored by the AFPA of Chartres in 2008).

In the middle

The Polish bed (or *Polonaise*) of the Louis XVI period

is a cross bed or alcove bed placed against a wall. It has two headboards of equal height so that one can sleep in both directions; it is topped by a smaller oval canopy, supported by curved metal rods and trimmed with curtains. It differs from the bed "à la française" placed perpendicular to the wall and whose "ciel de lit" (or canopy) is the same size as the bed. It bears the stamp of L.M. Pluvinet: Louis-Magdeleine Pluvinet, received master in 1775 (gift of the Friends of the Hotel de Lalande).

At the bedside

A **table in chiffonière** whose first drawer is arranged for the writing, mobile tablet covered with leather and three compartments for the inkwell, the sand box, and the pens. Rosewood marquetry, light and tinted fillets. Parisian work of the second half of the 18th century (gift of the Friends of the Hôtel de Lalande, 2004).

In front of the fireplace

Bergère, lacquered beech, around 1785 (Giovetti bequest, 1985).

Delft earthenware 17th - 18th centuries

Delft earthenware is a tin-glazed earthenware fired in a large fire, whose glaze shines with a particular brilliance due to the use of the "kwaart", a kind of translucent glaze that covers the piece after the decoration is applied. The subjects are often surrounded by "trek", a line of brown or dark purple manganese.

The peak of Delft's production was in the second half of the 17th century. Chinese and Japanese porcelain, imported by the ships of the Dutch East India Company, as well as fabrics of the same origin, were the model for exotic decorations: floral and animal decorations, animated scenes, and the so-called "Cache-Mire" decoration, inspired by Indian fabrics. At the same time, the influence of the Dutch school of painting was exerted: European landscapes, European forms and decorations.

These decorations were first painted in blue, or blue monochrome, in imitation of the highly prized Chinese

blues, a technique facilitated by the good hold of cobalt blue; this type of production continued throughout the 18th century.

On the glass showcases

Set composed of **covered vases** and **cone vases**.

In the showcase, facing the windows

Bottle vases, vases with open necks, **vase-balusters, dishes, plates, sprinklers, saltshakers, strawberry or cheese drainers** accompany **two small covered pots** from the Delft Star factory, intended for children, and tiles of Spanish influence.

These earthenware pieces come from the Bonie collection (1895), Pelleport-Burete (1932), Périé (1945), Chalus (1960) bequests and the Évrard de Fayolle donation (1911).

Glassware

Right display case

First shelf

Eleven **glass bottles** with polychrome enamel decoration, Switzerland, Black Forest, Germany and Bohemia, 18th century, for various purposes: containers for eau de vie, but also for holy water. On some of them, the screw thread and the pewter stopper remain. The central bottle is decorated with the coat of arms (enamels badly blazoned) of the House of Wurtemberg (after 1684 and before 1802), framed by a collar of the Order of the Golden Fleece. These objects come from the Périé (1945) and Lataillade (1969) bequests, and from the Jeanvrot collection.

Third shelf

Butter or cheese knife from the 18th century (Bonie legacy, 1895).

Fourth shelf

Rare **glass with baluster leg** decorated with red filigree, faceted cut cup engraved with stars or suns, Bohemia, 18th century (Évrard de Fayolle gift, 1911); **large glass with cut sun decoration**, Germany, 18th century (Jeanvrot collection); **glass with gallant decoration**, a rooster covering a hen, and a motto "Ah! Duroit il toujours ", South-West of France, 18th century; a **large covered-cup** called "pokal", cut decoration, Bohemia or Germany, 18th century (Périé legacy, 1945); **glass with engraved decoration of hunting**, Germany, 18th century (Périé legacy, 1945).



Ronan (1971-) and Erwan Bouroullec (1976)

Ruutu vases

2014

Blown and stained glass

Produced by Iittala

Purchased by the City of Bordeaux

Inv. 2017.4.1 to 4

The singularity of the vases is due to the diamond shape which breaks with the principle of the traditional circular vase. *Ruutu* means "diamond" or "square" in Finnish. These translucent vases, which have been mouth-blown and then hand-polished by glass artisans, show a particular attention to color. Arranged side by side, they form small installations where the colors blend together through a play of transparency as in a watercolor, allowing for multiple compositions.



Olivier Vogt, Hermann Weizenegger

Set of containers, "Pure Glass" collection

1999

Produced by Authentics

Glass

Deposit of the Cnap

Inv. FNAC 01-897



Kaj Franck (1911 - 1989)

Glasses 3400

1953 - 1967

Produced by Nuutajarvi

Blown glass

Purchased by the City of Bordeaux, 2019

Inv. 2019.3.22



Pierre Charpin (born 1962)

Tripla vase

2004

Glass, rubber and silicone

Deposit of the Cnap

Inv. Fnac 04-599 (1 à 5)

On the console between the two windows



RADI Designers

Transparent cakes vase

2005

Tools galerie

Glass

Purchased by the City of Bordeaux

Inv. 2016.11.3

Left display case

In spite of the protections with which the Venetian glassmakers surrounded themselves, the centers of imitation of the Venetian glassware multiplied in Europe. When in 1565 Ludovico de Gonzaga, Duke of Mantua, became Count of Nevers, Italian glassmakers established themselves in Nevers under his protection, like the young Bernardo Perrotto, known as Bernard Perrot. In 1668, he established his own workshop in Orleans, which became a royal glassworks thanks to a privilege. Perrot is said to be the inventor of flat-cast glass, a process taken up by the Royal Glassworks. He made a white glass (lattimo) in imitation of porcelain, which was admired by the Siamese ambassadors during their visit in 1696. In 1668, he also claimed to have found the gold-based formula for translucent red glass.



First shelf (from left to right)

Bottle, Centre (France), 18th century; **annular gourd**, pincer decoration, rudentine decoration and glass lozenge decoration France, 18th century; **aspersorium vase**, blown glass, Spain, 17th century; **Cantir**, Catalonia (Spain), 18th century.

Second shelf

In the center, blue, red and white **spotted glass gourd**, Montagne-Noire or Nevers, first half of the 17th century; **bottle**, blown white glass, southern France, 18th century.

Third shelf

From left to right, **oil and vinegar cruet**, France, 18th century; **night light**, France, 18th century; purple glass **spindle**, South-West (France), 18th century; table **jug**, South-East France, 18th century; small jug, Venetian style, France, 17th century; conical **cup glass**, Venetian style, Netherlands, 17th century.



Fourth shelf

Oil lamp, torch model, France, blown white glass, 18th century; white **glass bottle**, South of France, late 18th century; white glass **stoup**, pincer decoration, France, 18th century; **bottle**, Centre (France), 18th century; **jug**, Spain, late 18th century.



Borek Sipek (1949-2016)

Double glass Brigitte

1991

Glass

Gift of the association of the Friends of the Hôtel de Lalande,

1997

Inv. 97.3.1



Kaj Franck (1911 - 1989)

Glass 2744

(1953 - 1967)

Édition Nuutajarvi

Verre soufflé

Achat de la Ville de Bordeaux, 2019

Inv. 2019.3.1 à 6



Kaj Franck (1911 - 1989)

Vase 1405, Maljakko

1953 - 1967

Produced by Nuutajarvi

Blown glass

Purchased by the City of Bordeaux, 2019

Inv. 2019.3.21



Kaj Franck (1911 - 1989)

Juomalasi glasses

1958 - 1967

Produced by Nuutajarvi

Blown glass

Purchased by the City of Bordeaux, 2019

Inv. 2019.3.10 à 15

In 1961, in the columns of *Beautiful Home* magazine, Finnish designer Kaj Franck said: "A mass-produced design should not be something people get tired of. It should be so relevant that it lasts for years and decades and so discreet that the user doesn't know who designed it. The brand name of the publishing company should be enough. These simple, elegant glasses fit his definition of beauty: "necessary, functional, justified and right" (Kaj Franck, "Kaj Franck, designer", April 16-October 12, The Museum of Modern Art, 1992). These objects with their essential, clean and functional forms reflect the designer's commitment to affordable design. Color is an essential component of this ensemble. Kaj Franck plays with the transparency of glass, combining and layering colors. These pieces, icons of a democratic design produced in very large numbers, are logically part of many museum collections such as those of the Musée des Arts Décoratifs in Paris and the MoMA in New York.



Timo Sarpaneva (1926 - 2006)

Lintipullo bottles

1956

Blown glass

Produced by Iittala

Purchase from the City of Bordeaux, 2019

Inv. 2019.5.1 and 2



Achille Castiglioni (1918-2002)

Paro double glass

1983

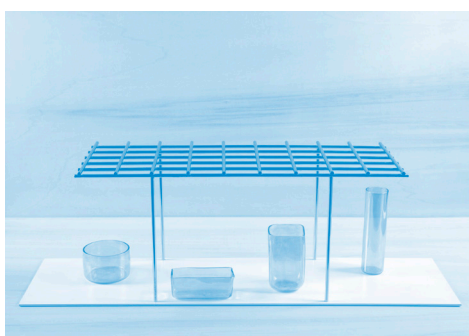
Produced by Danese

Blown crystal

Don Danese

Inv. 99.2.1

Display case at the back of the room



Andrea Branzi

Golden Gate vase, "Blister" collection

2004

Design Gallery Milano

Metal, glass

Gift of the association of the Friends of the madd-bordeaux,
2014

Inv. 2014.9.1

The vase is an object that Andrea Branzi has constantly reinvented throughout his career. Here he creates a domestic scale architecture designed to hold flowers. The iridescence of the containers in which the stems are arranged recalls the refinement of the engravings on the 17th and 18th century glasses placed in the same display case.

