

*musée des  
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# *First antechamber*

**ENG**

Please leave this booklet in the room



**The collection of French tin-glazed earthenware from the 17<sup>th</sup> and 18<sup>th</sup> centuries is presented in the two antechambers of the second floor: in the first one, the production of the North of France, in the second one, the one of the South.**

**Earthenware: ceramics of the modern era**

Tin-glazed earthenware is a particular type of ceramic, in which the clay is covered with an opaque enamel using tin oxide. This specific technique, probably developed in the north of the Persian Gulf shortly before the 9<sup>th</sup> century A.D., was not really developed in Europe until the thirteenth century, probably under Muslim influence. The earthenware is introduced in Europe, first in Spain, then in Italy and France, probably from the 13<sup>th</sup> century. In France, it seems to appear in Marseilles from this period, and one finds then some sporadic demonstrations of it, of which most known are located in Avignon in 14<sup>th</sup> century - under the influence of Papacy - and at the great dukes Valois, in Berry and in Burgundy, at the end of this same century.

However, it did not become established in a significant way until the beginning of the 16<sup>th</sup> century, under the direct influence of the Italian Renaissance. The 17<sup>th</sup> and 18<sup>th</sup> centuries will know thereafter an extraordinary development of the manufactures and the productions. Although it has never completely disappeared since then, most traditional tin-glazed ceramic factories ceased their activity around 1850: these dates and stages correspond almost exactly to the establishment and evolution of a well-defined historical period, and tin-glazed ceramic can legitimately be considered the ceramic par excellence of the modern era.

**The painted decorations can be of two types: the decorations of "high fire" and the decorations of "low fire"**

In the first case, the color (based on metal oxides) is applied directly to the raw glaze, before being fixed at the same time as the glaze in the high fire firing (the color is embedded in the enamel during the firing at a temperature of about 1000 °C.). After a first firing called "degourdi", the piece is completely covered or immersed in a stanniferous enamel (based on tin). It then receives a colored decoration: cobalt blue; green

and red copper; brown purplish manganese; brown, yellow and red iron.

In the second case, the colors (based on vitrifiable enamels) - whose range is richer - are placed on a glaze already fired, before a third firing to fix the decoration. The firing is then done in a special reverberatory kiln, called a muffle, at a lower temperature, around 700°C.

**How to differentiate them?**

The range of colors that can withstand high temperatures is relatively small and generally consists of five colors (tin white, cobalt blue cobalt blue, manganese

violet, antimony yellow). From the 19<sup>th</sup> century, these basic colors are nuanced by the addition of chromium oxide.

## North and East of France

### Nevers (high fire decoration)

#### *Left-hand display case facing the entrance door* *Late 17<sup>th</sup> - early 18<sup>th</sup> century*

**Chinese decoration in blue and white:** from the middle of the 17th century, Nevers was the first French pottery center to use the "Chinese decoration", imitated from Far Eastern porcelain and Delft earthenware, which was to be used in most of the other factories, starting with those in Rouen. The blue cameo evokes genre scenes with Asian characters in fanciful landscapes, sometimes with manganese highlights, like the pair of baluster vases **displayed on the top of the two display cases.**

*On the first shelf*

Two **plates** "au Chinois" (Pelleport-Burète bequest, 1932 and Périé bequest, 1945) and two **bottles**.

*On the third shelf*

A **dish** (Périé bequest, 1945). Persian-inspired decoration, a **vase with twisted handles** (gift by Evrard de Fayolle, 1911), a small plate (Bonie collection, 1895) and a dish (gift by Evrard de Fayolle, 1911) *on the second shelf*.

*On the last shelf*

Pieces with a "candle" decoration, made of irregular spots of white tin glaze on a blue glaze background: a **plate**, a **vase**, a **bottle** (Périé bequest, 1945) and a **basin** (Gift by Évrard de Fayolle, 1911).

### Rouen (high fire decoration)

#### *Display case to the left of the entrance door* *Late 17<sup>th</sup> - early 18<sup>th</sup> century*

**"Five colors decoration":** it appears in Rouen at the end of the 17<sup>th</sup> century and the motif of the flowered basket often decorates the center of the pieces.

**Decor of "lambrequins"**, also called "embroideries": it dates from the 18th century and is one of the most original creations of French ceramics; it is either treated in blue monochrome, or enhanced with iron red. Two **bottle coolers, five dusters, three plates, a mustard pot with lid, two ewers, a dish, a "fleurier d'applique", a spice box, and on the last shelf, a bowl, a dish, two hand kettles, a cider jug and a bourdaloue** (toilet pot). Most of these pieces come from the Périé bequest, 1945.

#### *Right-hand display case facing the entrance door* *Late 17<sup>th</sup> - late 18<sup>th</sup> century*

*On the first shelf*

Two **dishes** by Claude Guillaume Bigourat (1735 - 1794) decorated with a royal hunt after a print by Nicolas III de Larmessin (gift by Williamson, 2014) and decorated with river fishing (Chalus bequest, 1960).

*Below*

Decor inspired by the pastorals made fashionable by Honoré d'Urfé's novel L'Astrée: a **tray** on the left (Périé bequest, 1945), a **banquette** in front (Bonie collection, 1895), and a **gourd** on the right (gift of Évrard de Fayolle, 1911).

*On the last shelf*

A **shaving dish** with a "compendiario" decoration imitating majolica, with blue and yellow on a white background (Périé bequest, 1945), a gourd, c. 1754 (Tauzin bequest, 1971) and three patronymic plates, two with Saint Catherine (Chalus bequest, 1960 and Périé bequest, 1945).

*On the wall*

Two decorative **dishes** in blue monochrome, late 17<sup>th</sup> century (Pelleport-Burète bequest, 1932 and gift of Évrard de Fayolle, 1911).

*Above*

Large octagonal **dish** "with flowered basket" in blue monochrome, 18<sup>th</sup> century (Frechin bequest, 2001).

*On the wall*

Two **round decorative dishes**, in blue monochrome with radiant decoration (gift of Évrard de Fayolle, 1911 and Pelleport-Buret bequest, 1932).

**Display case on the right of the entrance door**  
**18<sup>th</sup> - 19<sup>th</sup> century**

The Guillibaud factory was inspired, from the years 1720-1725, by the decorations with squared edges of the Chinese porcelain of the green family: **decoration "with the pagoda", decoration "with the quiver"**.

From Japanese inspiration (**Kakiemon** decoration), other motifs appear around the 1750's: **"pagoda" and "quiver" decoration**.

Other motifs appeared around the 1750's: **the "hedge" and "truncated horn" decorations and the "pierced rock" decoration**.

Around 1765, the Rococo taste modified these decorations and one sees appearing the **decoration "with the horn"** and the decoration **"with the double horn"**.

From the 19<sup>th</sup> century, a dish with a **"tarasque"** in the center, a fantastic animal, directly inspired by the decoration "à la guivre", also of oriental inspiration, from a factory in Quimper (Brittany).

*Above*

Large **round dish**, circa 1720, from the Guillibaud factory, decoration called "au Sainfouin" (Daleau bequest, 1927).

*Facing the windows*

A **fountain top and its basin** with polychrome decoration from the 18<sup>th</sup> century (Lataillade bequest, 1969).

**Strasbourg (low fire decoration)**

**Left wall display case**  
**18<sup>th</sup> century**

The low fire technique was first developed in Strasbourg. The plate on the left of the second shelf illustrates the mixed technique, palette of high fire but fired with low fire for bouquets called "à la fleur des Indes". These bouquets announce the famous Strasbourg naturalist floral decoration where the purple pink of Cassius dominates. The most common are the "chatironnées" flowers, surrounded by a black line that the painter has only to fill in.

At the same time, the "baroc" forms, characteristic of the rocaille movement (the **soup tureen**), and the trompe-l'oeil, **cabbage-shaped terrines** or **rose-shaped candy dishes** (Périé bequest, 1945) also appeared.



**Les Islettes, Aprey, Sceaux, Niderviller (low fire decoration)**

**Wall display case on the right**  
**18<sup>th</sup> century**

In the same manner of the floral decoration of Strasbourg, at Les Islettes (Lorraine), Aprey and Sceaux.

The large **dish decorated with birds** is the work of Jacques Jarry during his years in Aprey (1770-1781). This great painter's skill is similar to the art of miniature painting. The large dish decorated with a rose is remarkable for its rococo wing. A **small dish** representing a landscape engraving in purple monochrome that seems to hang on a wooden background is characteristic of Niderviller. These pieces come mainly from the Évrard de Fayolle (1911), Bonie (1895), Pelleport-Buret (1932), Périé (1945), Chalus (1960), and Lataillade (1969) collections.



## Furniture

The **cabriolet armchair** of the Louis XVI period is in white lacquered beech (Giovetti bequest, 1985), covered with a printed fabric after a wallpaper model by Duras established "place Dauphine à Bordeaux" (today place Gambetta) from 1771.

**Spinet** by Basse, Marseille, 1791, in pine tree and painted walnut: cousin of the harpsichord, this spinet is decorated with many revolutionary attributes. The tricolor ribbon combines the colors of the City of Paris (blue and red) and the color of the monarchy (white). The Phrygian cap symbolizes freedom because it resembles the headdress worn by freed slaves in the Roman Empire. The lictor's bundle - wooden sticks assembled around an axe - embodied justice and the power to punish in the Roman Republic. The triangle evokes equality between citizens.

A gilded and carved **console** decorated with oves, pearls, flutes, garlands and flowery vase (Bonie collection, 1895).



Philippe Starck (né en 1949)

### **Mickville chair**

1985

Produced by Aleph Driade

Metal

Purchased by the City of Bordeaux, 2020

Inv. 2020.21.1 et 2



Vincent Bécheau (born 1955), Marie-Laure Bourgeois (born 1955)

### **Plates, "Saint-Laurent-des-hommes" collection**

2015

Porcelain

Purchased by the City of Bordeaux, 2020

Inv. 2020.8.3, 5 et 8



Scholten & Baijings

**Service Colour porcelain**

2013

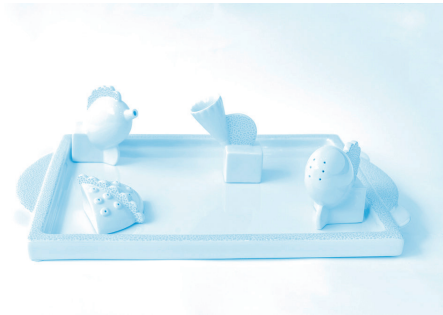
1616 (Arita, Japan)

Porcelain

Purchased by the City of Bordeaux, 2016

Inv. 2016.9.1 à 37

Carole Baijings and Stefan Scholten are based in Amsterdam where they work with textiles, ceramics, glass, furniture and lighting. The studio was approached by 1616/Arita the famous Japanese porcelain house located on the island of Kyushu in southern Japan to create a complete tableware set. The collection includes three series of objects entitled "Minimal", "colorful" and "extraordinary". For this collection of objects, Scholten & Baijings researched Arita's traditional color palette: watercolor blue, celadon green, orange-red and ochre. These colors are used individually on the different pieces which, combined, reconstitute the whole palette. In addition to the combination of colors, there is a variation on the glaze and a play with the natural color of Arita's porcelain paste.



Matteo Thun (né en 1952)

**Manitoba tray, Ontario pepper shaker, Michigan salt shaker, Erie cocktail pick holder, Superior toothpick holder**

1982

Memphis Milano, 2018

Porcelain

Purchased by the City of Bordeaux, 2019

Inv. 2019.7.16.1 à 5

