

*musée des
arts
décoratifs*

*musée
du
design*

The dining room

ENG

Please leave this booklet in the room

It was in the 18th century that the use of a room exclusively dedicated to meals developed: the dining room. Previously, these were held either in a room or an anteroom, on a simple board placed on trestles and covered with a white cloth, placed there for the occasion (hence the expression "dresser la table" raise the table).

The dining room of the Hotel de Lalande has kept the woodwork and the earthenware column of its original stove. It is illuminated by a church chandelier of the 18th century, with pendants of cut crystal which carry the monogram J.H.S. emblem of the Society of Jesus (Cruse-Guestier bequest, 1936).

This room displays earthenware and porcelain made in Bordeaux during the 18th century, furniture from Bordeaux especially designed for the dining room, and Bordeaux silverware from the same period.

Furniture

18th century Bordeaux furniture, often anonymous, is characterized by the use of exotic woods such as mahogany, typical of port cities. The large armoire, left open at mealtime in its upper part, is the major piece of furniture by its size and its double purpose: display cabinet and storage sideboard. It is from the Louis XV period and made of mahogany from Cuba (gift of the Friends of the Hôtel de Lalande, 2007).

On both sides of the cabinet

Two **servicing consoles**, with concave edges, furniture of Bordeaux cabinet-making of the end of the 18th century (for the first, Astruc legacy, 1953).

Around the table

Two **servicing tables**, one of which has refreshers to keep the bottles cool in the two buckets filled with cold water or ice, were designed to be placed near the seated guests to facilitate service (Pelleport-Burète bequest, 1932). Four **Chiavari chairs** (named after the small town Chiavari on the Ligurian coast where this model was created in the early 19th century), and two **armchairs**, stamped N. Delaporte (Giovetti bequest, 1985).



Martin Szekely (born in 1956)

Table PB

2004

2004

Model n°5/8

Table top in aluminium and bead-blasted stainless steel, legs in mirror-polished stainless steel

Gift of Sophie and Alain Minc, 2020

Inv. 2020.24.2

Paintings

Between the windows

Partridge, game birds and hunting utensils, William Gowe Ferguson, England, 17th century (deposit of the Musée des Beaux-Arts de Bordeaux, 2006).

A hanging partridge, Willem Frederick van Royen (attr.), Northern school, late 17th - early 18th century, (deposit of the Musée des Beaux-Arts de Bordeaux, 2006).

On either side of the wardrobe

Portraits of Ferdinand Hustin, son of the founder of the earthenware factory of the same name, which he ran himself from 1762 to 1778, and of his wife Victoire Eynaud, known as Victoire l'Américaine, who in turn ran the factory from 1778 to 1783 (gift of Moutard, 1952).

Bordeaux earthenware

Tin-glazed earthenware is a pottery made impermeable by the opaque enamel based on tin oxide which becomes white when fired. The painted decoration of colors composed of metallic oxides is placed on the raw glaze using the "grand feu" technique. Most of the pieces come from the Hustin factory, created in Bordeaux in 1714 by Jacques Hustin, the only potter by royal privilege until 1762. From 1762 to 1850, other factories were established, the most important of which is that of Boyer.

In the wardrobe

Pieces of the various **services ordered by the Charterhouse** of Bordeaux from the Hustin factory, between 1730 and 1750 approximately, bear the abbreviated Latin inscription "Cartus. Burdig." surmounted by the arms of the two founding families of this convent in the 17th century, the Sourdis and the Gascq.

Bordeaux porcelain



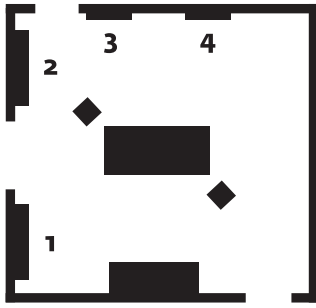
The history of porcelain in Bordeaux goes back to the beginning of the 18th century, according to a letter dated November 26, 1769 to M. d'Arche, first jurat of Bordeaux, by the president of the Parlement Antoine-Alexandre de Gascq, who writes that the one who had established the Meissen factory wanted to establish it before in Bordeaux (an anecdote without historical basis, intended to prick the pride of the jurats of Bordeaux, while a deposit of kaolin (material essential to porcelain) had just been discovered in 1768 in Saint-Yrieix, near Limoges).

In the 18th century, the taste for porcelain was extremely widespread in France. Taking advantage of this fashion, the Verneuilh, an opulent and shrewd family of merchant-customers of the corporation of "earthenware merchants, perfumers and craftsmen", settled in the rue des Argentiers in Bordeaux, decided to found a porcelain factory in 1781 in the Terres de Bordes castle, located in the Paludate district. The life of the factory is short - about ten years - but the period of production is even shorter: three years only, from 1787 to 1790.

It is linked to the presence of a talented and experienced porcelain maker, Michel Vanier. He worked with kaolin supplied by François Alluau.

The production of the factory is of very good quality. Of a perfect whiteness and a beautiful sound, it adopts forms of a great variety. One finds pieces of decoration (cache-pots, flowerpots, etc.), objects of toilet or tableware. The decorations of coloured rinceaux "à la Salembier", the charming trophies of love or music, ornaments inspired by Antiquity are characteristic of neo-classicism in vogue at the end of the 18th century.

Display cases



Display cases 1 and 2

The exceptional collection, assembled by Mr. Jacques Calvet and donated to the museum in 1978, forms the core of the collection. Started with the Périé bequest (1945), the collection has been considerably enriched by donations from the Friends of the Hôtel de Lalande (1994, 1996, and 2007), purchases by the City (1986 and 1988), and the bequest from Robert Coustet (1974 and 2020).

Display case 3



Helen von Boch (born in 1938)

La Boule service [The sphere]

1971

Produced by Villeroy & Boch

Earthenware

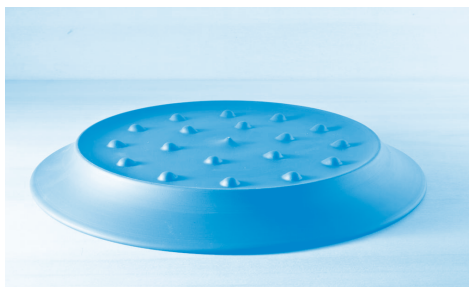
Gift of Clémence and Didier Krzentowski, 2013

Inv. 2013.4.1 à 19

Designed for four people, this dinner service has 19 different colored pieces that fit together to form a 27 cm diameter sphere. Villeroy & Boch developed a firing technique specifically adapted to the technical challenge of this model, to achieve sufficient precision so that the pieces all fit into the spherical shape of the set.

La Boule corresponds to the market of the consumer society. Renewing in a new way the traditional forms of the crockery, it displays cheerful colors characteristic of the 1970s, it expresses the idea of mobility, pleasure, fantasy and a lightness of behavior and use.

Display case 4



François Bauchet (né en 1948)

Service de table Résonance

2001

Manufacture Haviland

Porcelain

Gift of Haviland, 2016

Inv. 2016.2.1 à 51

What is a well-made object? The designer François Bauchet poses the primordial question of the importance of the work of drawing on the form. According to him, the details of the drawing are likely to act as revealing a form of intelligence and achievement characterizing the modest objects of everyday life. In 1999, the VIA (Valorisation de l'Innovation dans l'Ameublement) selected François Bauchet for a "carte blanche" on tableware. It is with the Haviland company that he designed the "Resonance" collection. As touch, sight and smell are jointly present in the desire for a cooked dish, François Bauchet summons all five senses in the design of this service. Responding to the desire of chefs to be able to direct their presentation of food on the plate, François Bauchet imagines shapes that can give an axis to the plate, this objective becomes the only decor. The use of a mass-colored porcelain of a deep and muted green reveals the shape of the forms.

On the table



Oscar Tusquets (né en 1941)

Plates, teapot, jug, sugar pot, cups and saucers

Victoria service, "Follies" collection

1990

Produced by Driade

Porcelain

Gift of the Friends of the madd-bordeaux

Inv. 2020.9.1 à 54

Spanish designer Oscar Tusquets defines himself as "architect by profession, designer by adaptation, painter by vocation and writer". He had already collaborated with Driade on several occasions when this service was commissioned. The Italian company asked him to create a complete service, including all the forms of a porcelain service. The designer conceived it with the advice of his wife, the chef Victoria Roqué, hence the name Victoria. Each piece has been designed to be as functional as possible, with most of the shapes based on the classic forms of traditional service. For example, the pan-shaped pots are reminiscent of 18th century porcelain or silver forms. The only decoration on this all-white service is a radiating band of scarlet, placed under the rim of each piece, which acts by reverberation. On the table, this band of color creates a red halo around the object, giving it a "warm aura that accompanies the entire meal" says the designer. All the shaped pieces (cups, coffee pot, teapot, bowls, trays and vegetable dish) are equipped with small feet that subtly raise them above the table.

Silverware



Silverware in Bordeaux

The origins of the goldsmith community in Bordeaux go back to the Middle Ages, attesting to a very ancient activity that seems to have always flourished but of which few works remain from before the 18th century. Outside of Paris, three centers historically played a notable role: Bordeaux, the great port of the Atlantic, Toulouse, which drained orders from Languedoc, and Strasbourg, the gateway to the Germanic Empire. Bordeaux was also a hospitable city where people lived well and liked to entertain: the table was generous, and silverware (a symbol of wealth) was abundant.

On the shelves of the large cupboard

A **broth bowl**, a **wine pitcher**, a **kettle**, two **wine cups**, a **wine cooler** and a **sugar bowl**.

On the table

A pair of **torches**, two **saltcellars**, **flatware**, a **pot à oille** (which appeared at the court of Louis XIV to hold meat stews in the Spanish or French fashion) and a **round bowl**.



Alessandro Mendini (1931-2019)

Coffee pot, "Oggetto banale" collection

1980

Steel

Deposit of the Cnap

Inv. Fnac 05-901.1 et 2

