

The exhibition runs from 16 June to 10 September, 2023.

Château Ducal de Cadillac
4, place de la Libération
33410 Cadillac-sur-Garonne
Tel. : 33 / (0)5 56 62 69 58
<https://www.chateau-cadillac.fr/>

Open every day 10 am – 1.15 pm and 2 pm – 6 pm.
Last entry 45 min. before closing.

Cultural programme and online tickets:

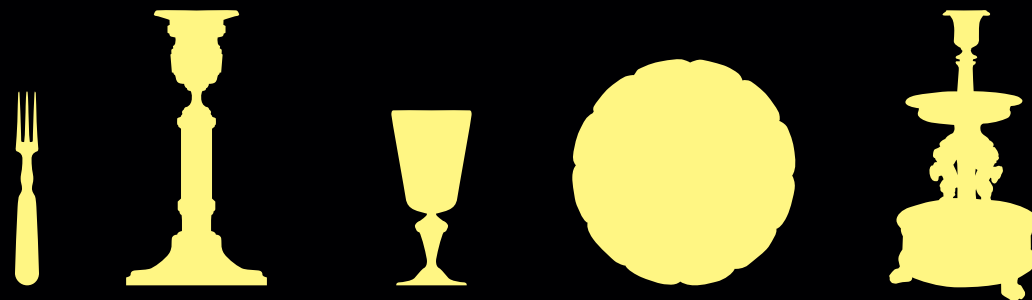


@ChateauCadillac

Exceptional Tables,

from the 18th to the 20th century

Château ducal de Cadillac



Visitor's leaflet

Hubert de Vinols, an interior designer and connoisseur of French furniture from the 17th to the 19th century, has created a historically important collection of porcelain, glassware and silver tableware. This remarkable collection is regularly used for historical dinners and events.

On the invitation of the Centre des monuments nationaux, Hubert de Vinols has presented six stunning table settings in the ducal Château de Cadillac, in the Bordeaux region, paying tribute to the magnificent tableware produced in the Age of Enlightenment and the 19th century.

THE DUCHESS'S APARTMENT

THE DUCHESS'S RECEPTION CHAMBER

Condé Table with carnation design (Room a)

This table is set with 18th century pieces: Chantilly porcelain tableware and a decorative centrepiece in silver plated metal called a *surtout*. The Chantilly factory founded by the princes of Condé operated from 1725 to 1792. The carnation design on the plates presented here is among the most popular of the Chantilly Sprigs service. This soft-paste porcelain, without kaolin (white clay), differs from earthenware in its translucent appearance. It is found in knife handles and in Saint-Cloud porcelain, produced in a factory set up by Colbert that operated from 1664 to 1766. Finally, the blown glasses and the 18th century silver cutlery with its coat of arms contribute to the overall harmony.

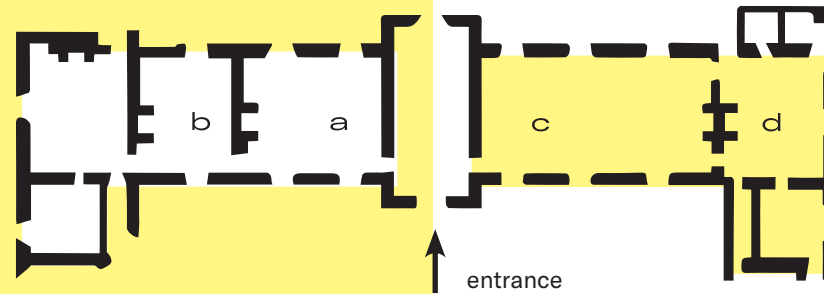
Meissen Table with floral decoration (Room a)

This table is set with 18th century Meissen porcelain. Founded in Saxony by King Augustus the Strong in 1710, the factory uses the process developed by Frederic Böttger, an alchemist who added kaolin, a white clay found to the north of the city. The plates, soup tureen, cooler and sauce boat have a floral decoration on a white background, characteristic of this porcelain. Tablecloths at that time were always white, often made of cotton damask, adding to the formality of the table. The table is of German inspiration adapted for the 21st century and is completed with butt knives and two-pronged forks with 18th century silver handles, enabling guests to pick at the dishes arranged in front of them according to a predefined plan.

THE DUCHESS' FIRST ANTECHAMBER

Woodland Table and its service (Room b)

This table, dressed with a carpet of moss, is set exclusively with 18th century silverware: silver plates called flat dishes, a *pot à oille* (tureen), shakers and ice buckets, here used for flowers instead of their original function. Indeed, at that time, flowers were never placed on the tables so as not to inconvenience the guests. The *surtout* with its mirror evokes a pool of water; the sobriety of the simply shaped plates and the blown burgundy glasses add to the bucolic elegance. To the side is a table with glass domes and ice buckets, which were never arranged on the tables in the 18th century. These coolers like bottles, were kept in containers called *rafraîchissoirs* to ensure they remained chilled. When a guest wanted a drink, a valet would bring a glass and fill it as often as required.



THE DUKE'S APARTMENT

THE DUKE'S RECEPTION CHAMBER

Louis XVIII Table (Room c)

In order to revive the great dinner services from before the French Revolution, some factories in the Restoration period (1815-1830) took inspiration from the great decorations of Sèvres. The Feuillet factory, active from 1820 to 1845 in the rue de la Paix in Paris, was created by Jean-Pierre Feuillet (1777-1840), the son of the Prince of Condé's pastry chef in Chantilly, whose protection he enjoyed. This large service is remarkably well preserved and, somewhat unusually, is complete. It includes *serviteurs muets* (2- or 4-tiered stands), coolers, compote dishes, jam pots and *bannettes* (openwork compote dishes). It consists of 150 plates, 48 of which are presented here. Finally, a large bronze *surtout* from the same period, almost 11 feet long, adorns the centre of the table. There is also Empire cutlery in Biennais style and a glass service from the Cristallerie de Clichy factory.

THE DUKE'S ANTECHAMBER

Black Feather Table (Room d)

This table, dressed with a carpet of black feathers, presents plates from the Rihouet factory from around 1840. Its sea-green fin pattern with black stripes is timeless. The bronze and silver knives were made in Japan around 1890 and intended for export. The lightly smoked glasses, decorated with gold ciphers (intertwined initials), come from the Ernest-Baptiste Léveillé house (1841-1913). Silver plated cloches, used to keep dishes warm, further enhance the decor.

Asparagus Table (Room d)

This bucolic-inspired table for the asparagus service includes a bronze hare, the work of contemporary sculptor Caroline d'Andlau. The glass service decorated with vine stems, also contemporary, is by the artist Joy de Rohan-Chabot. Produced around 1900, the plates with their sauce boats, as well as the serving dishes (asparagus basket, pair of terrine dishes) are slip cast. The late 19th century knives have a horn handle, carved from a hind's hoof.