



GLORIOUS GLASS
MAGNIFICENT CRYSTAL
IN ALSACE

PRESSKIT 2024

*René Lalique has the gift
of bringing a frisson of beauty
to the world.*

Henri Clouzot



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THE LALIQUE MUSEUM IN WINGEN-SUR-MODER

The Lalique museum opened on July 1, 2011. In this first decade of the museum's existence, over 660,000 visitors have been privileged to discover the artist René Lalique, the great diversity of his oeuvre and that of his successors, and the exceptional techniques and skills that the Lalique name represents.

This « Musée de France » (an official label for French museums that respect certain criteria) was established by the territorial authorities in the heart of the Northern Vosges region - renowned for its glassmaking tradition - in the very village where the Lalique crystal works still operates today. The representatives of the local bodies chose to combine the notions of savoir-faire and territory, with the aim of contributing to local development via culture and tourism. The 2021 exhibition, *La table, tout un art*, highlights this territorial identity in that René Lalique's decision to build a factory in Wingen-sur-Moder was motivated by the production of tableware.

The Lalique Museum has enhanced its programme of exhibitions and events over the years. 2024 opened with *Un amour de Lalique* and continued with the European Artistic Crafts Days (our major annual exhibition), the European Museum Night, *Vive les vacances* (Hurrah for Holidays) in July and the European Heritage Days, followed by *Eveil des sens* (Awaken the Senses) in October for visitors with disabilities, and *Happy Cristal* in December. These are now seasonal events, enabling us to forge strong links with the local and regional populations.

The museum staff take our visitor's interests to heart, and our efforts have been rewarded by the *Qualité Tourisme* and *Tourisme et Handicap* labels. We are constantly improving the museum's accessibility and the services we provide to a wide range of publics. The tools provided for both individuals and groups include mediation activities and specially devised visits.

The Lalique Museum has also gained recognition abroad, via loans made far and wide to institutions such as the Gulbenkian Museum in Lisbon, Portugal, the Völklinger Hütte (a UNESCO World Heritage site) in Germany, the Forbidden City in Beijing, China, and the Mitsubishi Museum in Japan.

Véronique Brumm, Director of the Lalique Museum

LALIQUE, A FAMILY HISTORY

RENÉ LALIQUE (1860-1945)

From his birth in Aÿ en Champagne in 1860 to his death in Paris in 1945, René Lalique lived two successive lives as an artist and, each time, he rose to become one of the major protagonists to stamp their personality first on Art Nouveau and then on Art Deco, in diametrically opposed styles.



The inventor of modern jewellery

Drawing inspiration from nature and daring enough to use the female body as an ornamental element, René Lalique brought unexpected renewal to the world of jewellery. He would not hesitate to combine gold and precious stones with materials little used or considered until that time, such as horn, ivory, semi-precious stones, enamel and, of course, glass. In his eyes, it was better to strive for something beautiful than for an outward display of luxury... The feel took precedence over the material.

In his early days, René Lalique's avant-garde jewellery attracted a principally intellectual and artistic elite, who disregarded conventions and was capable of appreciating the beauty of an object in spite of the relative poverty of the materials employed. Between 1891 and 1894, the great actress, Sarah Bernhardt, bought a number of tiaras, necklaces and other stage accessories from him of spectacular size, designed according to her roles. She thus ensured René Lalique's reputation and renown. Another famous person who played a decisive role in the artist's career: Calouste Sarkis Gulbenkian.

A financier and oil magnate, he was also an informed collector. Between 1899 and 1920, he acquired some one hundred and fifty jewels and artefacts, exceptional works that we can admire today at the Foundation that bears his name in Lisbon.

Revealed to the general public at the 1895 Salon, introduced three years later as the *inventor of modern jewellery* by Emile Gallé, René Lalique enjoyed an unassailable triumph at the Universal Exhibition in 1900. His stand caused a sensation and his innovative works were universally admired, earning him promotion to the rank of Officier de la Légion d'Honneur. From then on, he received orders from all over the world and was invited to every major event in the art world held in Europe and the United States... But success also led to would-be imitators. Lalique was far from flattered. An inventor who trod his own path, he hated being copied. Weary of being plagiarised, he would gradually set a course for other horizons. Glass had already been among his interests for some time. A new career was in the offing...

The magical lure of glass

René Lalique's initial experiments with glass date back to the 1890s. Through the processes involved in manufacturing jewellery, he became familiar with vitrifiable materials and it was doubtless thanks to enamel that he discovered glass. Engraving it, setting it, he used it more and more to replace gemstones. Translucid and transparent like them, it had the advantage that it could be designed and manufactured according to the needs of the final project. René Lalique also created small artefacts, vases and sculptures using the *cire perdue* technique. A little later, he experimented with the technique of blowing in a mould, but a precious mould, in chased silver, which became one with the glass, which it clasped to become its setting.

His meeting with François Coty, which led him not only to design but also to produce perfume bottles, opened up new horizons to him. A veritable technological and commercial revolution was underway,

which would not have been successful without the skill and inspiration of the artist. Although mass-produced, these designs were undoubtedly works of art.

A way to perpetuate the philosophy of Art Nouveau, which sought the reconciliation of Art and Industry. Gradually, René Lalique diversified production. In 1912, with a perfect understanding of the techniques, he decided to devote himself exclusively to glass. He then organised his final exhibition of jewellery and the general public discovered the master glassmaker.

An avant-garde jeweller, René Lalique, in becoming a glass maker, also set himself apart from his predecessors. He abandoned multi-layer, multicoloured glass in favour of limpidity and transparency, the natural qualities of glass. He also asserted his difference in terms of form. Léon Rosenthal summed it up thus: *simplicity, balance, symmetry. He exploited this in total freedom, following his inclinations which were more towards elegance than strength, with a constant need to invent. He baulked neither at audacity nor imaginativeness, but when he strayed from convention, it was always in a measured way.*

An eclectic artist, René Lalique was not interested solely in tableware, vases and statuettes. He also designed mascots for the luxury automobiles of the Jazz Age, decoration for trains, such as the *Côte d'Azur Pullman Express*, ocean liners, such as the *Normandie*, created extraordinary fountains, took an interest in religious architecture...

To the sources of René Lalique's inspiration

The Female Form, Flora, Fauna: the 3 Fs from which Lalique drew his inspiration

An attentive observer of living creatures and inanimate objects, René Lalique struck a fertile vein of inspiration in nature. He dissected it and, discerning its lines, examined its particular forms and structures, looking for and finding in it the spark of life. He examined plants and flowers, studied water life, observed reptiles and birds and was fascinated by insects. But he sought inspiration not only in the earth and sky, plants and trees, the human animal, the female face and body also distilled the breath of creation in him. His genius sprung from his ability to adapt and compose. He did not copy nature, he did not stylise its various components, he created by transforming. Creations that breathed life into the magic of the material. Although René Lalique put all of his sensitivity into its interpretation, it was also nourished by the great movements in the world of art. Indeed, in 1900 the writer, Pol Neveux, insisted that *the masterpieces of the Egyptians and the Italo-Greeks had never been examined by an eye more shrewd than his and the art of the Byzantines, the Florentines and the Japanese was no longer jealously studied by him alone.*

The Art Deco spirit

When he moved towards glass, he drew pure lines and the ornamentation, often geometrical, took on the new rhythms and syncopated cadences associated with those heady years of the Jazz Age. But he also knew, when necessary, how to soften them with sculptures of plants, animals or women designed in a very naturalistic manner. Thus, as time passed, René Lalique not only had the courage, but also the talent, to adapt his inspiration to new trends without abandoning its underlying personality.





MAJOR DATES IN THE LIFE OF RENÉ LALIQUE

1860

Birth of René-Jules Lalique on 6 April in Aÿ en Champagne (Marne).

1875

Death of his father

1876

The young René is apprenticed to the jeweller, Louis Aucoc. While learning jewel-making techniques, he takes classes at the School of Decorative Arts in Paris.

1878

Spends some time in England for two years.

1882

Sets up as a freelance designer and works for the great jewellery houses such as Jacta, Aucoc, Cartier, Gariod, Hamelin, Boucheron, Destape...

1884

Joins forces with Varenne who places his drawings with jewellery makers.

1885

Takes over the workshop of the jeweller, Jules Destape, Place Gaillon in Paris.

1886

Marriage to Marie-Louise Lambert. Their union will result in the birth of a daughter, Georgette.

1887

Transfers his workshop to 24, Rue du Quatre-Septembre in Paris.

1888

Makes his first jewellery in chased gold with decorations inspired by Antiquity and Japonism.

1889

Takes part as an associate of Vever, Boucheron... in the Universal Exhibition in Paris.

1890

Sets up his studio at 20, rue Thérèse in Paris. His first experiments and creations in glass date from this period.

Meets Augustine-Alice Ledru.

1892

Birth of Suzanne, daughter of René Lalique and Augustine-Alice Ledru.

1893

Is awarded a Second Prize for the *Thistle Flower* chalice and a commendation with medal for the vase, *Vine Branches and Satyrs*, at the goldsmiths' competition by the *Union Centrale des Arts Décoratifs*.

1897

Receives the *Croix de Chevalier de la Légion d'Honneur*.

1898

Buys a property in Clairefontaine. He sets up a glass workshop there.

1900

Takes part in the Universal Exhibition in Paris: this is the apotheosis of his career as a jeweller.

René Lalique is promoted to the honorary rank of Officier de la Légion d'Honneur on 14 August.

Birth of Marc, son of René Lalique and Augustine-Alice Ledru.

1902

Marriage to Augustine-Alice Ledru. They move into the town house that he has just had built at 40, Cours-la-Reine in Paris. This also houses his workshops and exhibition rooms.

1905

Opens a boutique at 24, place Vendôme where he exhibits not only jewellery but also pieces in glass made in his workshop at his property in Clairefontaine near Rambouillet.

1907

Meets François Coty for whom he will create perfume bottles.

1909

Rents the Combs-la-Ville glassworks in the Paris region.

First patent registered.

Death of Augustine-Alice Lalique Ledru.

1911

Organises his first exhibition devoted solely to glass.

1912

Organises his final jewellery exhibition.

1913

Buys the Combs-la-Ville glassworks.

1919

Travels to Lorraine and Alsace looking for a place better suited to the production of pieces in glass and with qualified workers. He is helped to set up in Wingen-sur-Moder by Alexandre Millerand, a fan of his work in glass, who would later become President of the French Republic.

1921

The *Verrerie d'Alsace* in Wingen-sur-Moder was registered in 1921, and production started up in 1922.

Participates in the decoration of the ocean liner, *Paris*.

1923

Collaborates in the decoration of the town house belonging to Madeleine Vionnet, on the Avenue Montaigne in Paris.

1924

Participates in the decoration of the ocean liner, *De Grasse*.

1925

Takes part in the International Exhibition of Modern Decorative and Industrial Arts in Paris. It is a triumph of Art Deco and the high point of René Lalique's glass production. In working the material, his style expresses itself principally through what would become the famous contrast between the transparent and satin finish. He occasionally adds a patina, enamel or mass colour.

1926

Is promoted to the rank of *Commandeur de la Légion d'Honneur*.

Designs and constructs the stained glass windows for Saint-Nicaise church in Rheims.

Designs the gallery, Arcades des Champs Elysées.

1927

Participates in the interior design for the ocean liner, *Ile-de-France*.

1929

Participates in the decoration of the train, the *Côte-d'Azur-Pullman Express*.

1930

Produces a dining room for Madame Paquin.

1931

Takes part in the International Colonial Exhibition.

1932

Makes fountains for the Rond-Point des Champs Elysées.

Makes the front doors for the residence of Prince Asaka Yasuhiko in Tokyo (now the Teien Palace).

1933

Retrospective at the Pavillon de Marsan – Museum of Decorative Arts.

1935

Participates in the decoration of the ocean liner, *Normandie*.

Leaves the Place Vendôme and moves into a new boutique at 11, rue Royale in Paris.

1940

The factory in Wingen-sur-Moder is requisitioned by the German army.

1945

Death of René Lalique on 1 May in Paris.

BETWEEN TRADITION & MODERNITY

RENÉ LALIQUE'S HEIRS

Suzanne Lalique (1892-1989)

The daughter of René Lalique and Alice Ledru – herself the daughter of the sculptor, Auguste Ledru, a friend of Rodin - Suzanne Lalique was regularly called upon by her father for her creativity and judgement. From 1910 onwards, she would create powder boxes and sweet boxes for him and, later, vases and other decorative pieces. Through her marriage with Paul Burty Haviland, she discovered another family of artists and came face to face with the world of porcelain. A Jill of all trades, she also brought her talent to bear in the fields of painting and textiles.

From her earliest years, she had cultivated friendships with several famous writers, including Paul Morand and Jean Giraudoux. In 1937, she was appointed to design the stage set for the play by Luigi Pirandello, *Right You Are! (If You Think So)*, at the Comédie Française. It was the start of a long career at that prestigious theatre, during which, up to the beginning of the 1970s, Suzanne Lalique Haviland would be involved in the design, stage sets and costumes of nearly 50 plays.

Marc Lalique (1900-1977)

The son of René Lalique and Alice Ledru, Marc was born in 1 September 1900. After studying at the School of Decorative Arts in Paris, he collaborated with father as of 1922. When René died, he took over as head of the family business. He used his qualities as a technician to their best advantage to renovate the factory in Wingen-sur-Moder and modernise it. He finally abandoned glass in favour of crystal. The contrast between transparency and a satin finish found its optimal expression in the purity of this material and this particular effect was to become famous throughout the world to the extent that it is frequently synonymous with the name of Lalique. Under his drive, the Lalique crystal works quickly took its place among the great French and foreign crystal works.

Marie-Claude Lalique (1935 - 2003)

The passion that Marc displayed in his craft was to make a lasting impression on the early years of his daughter. Very early on, in fact, Marie-Claude had the chance to experience the emotion of the creative artist, who saw her work taking shape thanks to the dexterity and skill of the master glassmaker. Although the continuation of the work of her grandfather and her father was her principal objective, she was nonetheless aware that perpetuating the spirit also meant renewal. Attentive to the creative fashions and currents of her time, Marie-Claude strived to achieve the marriage of tradition and renewal.

The Maison Lalique nowadays

In February 2008, the Lalique Company was taken over by the Swiss company, Art et Fragrance, now called Lalique Group. The objective of Managing Director and owner of the company, Silvio Denz was to strengthen the brand throughout the world and increase the production output of the crystal works in Wingen-sur-Moder. Art et Fragrance became Lalique Group in 2016.

Collections of jewellery and perfumes continue to be developed alongside the traditional crystal business. Reissues of older works and contemporary designs are still produced by its master glassmakers, thus perpetuating the culture of excellence.



LALIQUE IN WINGEN-SUR-MODER

In order to understand more fully why René Lalique moved to Wingen-sur-Moder, we must travel back in time.

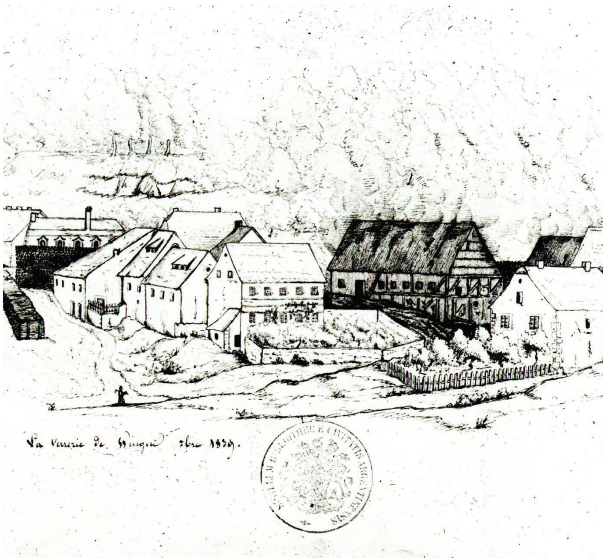
GLASS, AN ANCIENT TRADITION IN THE NORTHERN VOSGES

The development of the glassmaking business in the Pays de La Petite Pierre

The glassmaking tradition in the Northern Vosges is an old one. Indeed, it dates back to the end of the fifteenth century. Not especially prosperous, the region nonetheless provided master glassmakers with the raw materials they needed to practise their art. Indeed, the thick mantle of sandstone covering the region provided silica, the basic element needed for the manufacture of glass, and the abundant forests provided the fuel. Large consumers of energy, glassmakers are on the constant lookout for wood to heat their furnaces. They generally stay in the same place for twenty-five or thirty years, the time it takes to use up the wood leased to them, and then resume their migration looking for new leases. This semi-nomadic character explains the sobriety of workrooms and houses and the appellation portable or flying glassworks.

After a seventeenth century marked by the Thirty Years War and the wars of Succession, the return to peace favoured the region's economic development and the glass sector enjoyed renewed expansion. Glassworks would settle in one place and, of those founded in the Age of Enlightenment, some would become famous and enhance the reputation of this territory. We can cite those at Meisenthal, Goetzenbruck and Saint-Louis in Lorraine, and Wingen and Hochberg in Alsace.

The Hochberg glassworks: one and a half centuries of business



The Hochberg glassworks was built in 1715 on the land of the Counts of Hanau-Lichtenberg. Although, for many long years, it manufactured bottles, clock glasses and sheet glass all at the same time, it was in this latter type of production that it specialised, developing a whole range of colours.

Life was organised around the workroom. In addition to their production work, the glassmakers were also involved in arable and livestock farming. They made use of the first land clearances, converting them into fields and meadows, and raised poultry, goats, or even cows for the richer ones. The structure of the hamlet which sprang up around the workroom was determined by the dual occupation.

The Hochberg glassworks was forced to extinguish its last furnace in 1868 as there was no longer a sufficient supply of wood. The out-of-work glassmakers left for neighbouring Lorraine or much further afield: Westphalia, Italy, Spain and even Mexico.

LALIQUE'S ARRIVAL IN WINGEN-SUR-MODER

Fifty years after the closure of the Hochberg glassworks, the glass industry was to be reborn in Wingen-sur-Moder with the founding of the Verrerie d'Alsace by René Lalique. When he built this new factory, this artist of genius already had a long and prestigious life of creation behind him. An exceptional jeweller, he was now to allow his imagination free rein in the field of glass.



The Verrerie d'Alsace

As his reputation as a glassmaker grew, the factory in Combs-la-Ville could no longer keep pace with demand. Therefore, after the Great War, René Lalique built a second production unit in Wingen-sur-Moder in Alsace. Situated in a traditional glassmaking region, he knew that here he would find the skilled labour he needed to practise his art and took advantage of incentives offered by the government, which was looking to make the freshly regained regions of Alsace and Moselle the showcases of France. Although Alsatian production was initially more particularly specialised in table glassware and the manufacture of pre-war models continued in the Paris region, this distinction would progressively disappear. As of 1923, the trademark V.D.A., for Verrerie d'Alsace, would also come to be replaced, as and when the moulds were renewed, by the traditional signature, R. Lalique.

He hired specialist workmen, glassmakers, cutters and engravers, coming mainly from nearby establishments in Saint-Louis, Meisenthal or Vallérys-thal. The number of employees which at first, was around fifty, reached more than a hundred and fifty between 1924 and 1925, at the time when preparations were underway for the Exhibition of Decorative and Industrial Arts, finally to reach three hundred just before the Second World War.

As a man undeterred by the widespread prejudices against industrial processes, he made sure to fit out this factory with all of the modern resources available, practising the pressed glass technique for solid items in moulding, compressed air blowing, etc. His designs could be mass-produced with no impairment of the aesthetic or technical quality of the product. This question was one that was particularly close to his heart. Indeed, a little time after the Verrerie d'Alsace began operations, René Lalique stated: I consider that, when an artist has found something beautiful, he must try to allow the greatest number of people possible to enjoy it. In becoming a manufacturer in order not to become a tributary for external resources, without compromising his artistic beliefs in any way, René Lalique brought together the two conditions essential to his success. He also had *the insight to maintain the harmoniousness between them, taking care never to sacrifice spiritual interests to material interests, his prestige and convictions as an artist to the dictates of his industrial success.*

THE KNOW-HOW OF THE LALIQUE COMPANY

The extraordinary skill of the region's glassmakers was one of the primary reasons that led René Lalique to set up a business in the Northern Vosges. Still today, nearly two hundred men and women put their dexterity and knowledge at the service of creation.

In the workshop, around the furnace, a veritable ballet unfolds, composed of breath, twirling and measured gestures. The molten material takes shape. The sculptural work continues in the cold workshops to render the piece according to the artist's intentions.

Among the craftsmen who dedicate their life to the material are ten Meilleurs Ouvriers de France. They were awarded this distinction at the culmination of a competition during which they were called upon to demonstrate their technical knowledge and dexterity. Symbols of excellence, they are the pride of the company.

STAGES IN THE MANUFACTURE OF THE *BACCHANTES* VASE

A few key figures

1000 : This is the number of *Bacchantes* vases produced each year

30h : This is the number of hours' work needed to produce the *Bacchantes* vase

25 : This is the number of people involved in the production process of the *Bacchantes* vase

Created by René Lalique in 1927, the *Bacchantes* vases continues to be one of the brand's bestsellers. A veritable ode to femininity, this round of sculptural nudes in bas-relief is typical of Lalique's style. With insolent splendour and disconcerting sensuality, Bacchus' young priestesses offer up their beauty and their voluptuous curves. The satin crystal recalls the finesse of the texture of human skin, while the play of light breathes life into the piece. Today, this vase is available in satin, black, grey and amber crystal. In the permanent exhibition, a multi-touch table allows the visitor to experience the various stages in the manufacture of this vase through sight and touch. Videos present the work done in the factory and the mould and the vase itself at successive stages of manufacture can be handled to get an idea of the differences in material and relief.

The mould. The moulding techniques perfected by René Lalique still receive particular attention. The factory makes its own moulds, generally in cast iron, in which each detail is sculpted to form an exact reproduction of its creator's original intention.

Hot working. The molten crystal is harvested using a blowing iron, which is cleaned to eliminate little bubbles and other parasitic elements, and then placed in the mould. For the *Bacchantes* vase, shaping is done by pressing. Once the piece has been shaped, it is fired again to stabilise the internal stresses caused by the unequal cooling of the crystal.

Retouching. When it comes out of the tunnel *lehr*, the piece goes through the selection stage. This quality control, the first in a long series, determines whether the piece can be allowed to continue its journey. Cutting and retouching are used to rework the surface and correct any imperfections left by hot working, such as laps, mould match lines, etc.

Frosting. In order to eliminate all traces of tools, the vase is immersed in a first acid bath. Once again completely transparent, it goes into a second bath which restores the matt appearance so typical of Lalique, which sets Lalique creations apart from all others.

Polishing. The final stage in the finishing process, polishing gives the material its shine and its full brilliance. Done with a polishing wheel, it instils light into the piece and accentuates certain contours. The contrast between matt and gloss makes the pieces more alive...

The signature. During the manufacturing process, a piece is checked at least ten times and may be discarded for a defect which is sometimes difficult to detect. Only those pieces that satisfy all the selection criteria are entitled to the signature Lalique France, a guarantee of authenticity and quality.





THE MUSEUM

ADVANTAGES AND PARTICULARITIES OF THE MUSEE LALIQUE IN WINGEN-SUR-MODER

Prestigious Lalique collections are on display all around the world, like at the Gulbenkian Museum in Lisbon, the Museum of Decorative Arts in Paris and the Lalique Museum in Hakone, Japan, whose collection is principally of jewellery by René Lalique.

The museum in Alsace has resolved to feature the artist's entire creative output, putting the accent mainly on what is produced by Lalique in Wingen-sur-Moder: glass and crystal. It has a number of advantages that set it apart from other museums:

- It is based on a former glassmaking site, which permits it to link in with the glassmaking tradition in the Northern Vosges, a tradition that largely explains René Lalique's decision to move there;
- It has been created in the village chosen by René Lalique to build his factory. A wonderful opportunity to evoke manufacturing techniques and the glassmakers who perpetuate this expertise from generation to generation;
- As production continues and is still diversifying, the creations of his heirs, Marc and Marie- Claude, and those of the current design studio are also evoked, which is unprecedented.

The concept

In addition to setting off the works to their best advantage, the museum will, of course, also serve an educational purpose. It therefore offers visitors keys to understanding the works to make the artistic, cultural, social and technical context in which they were created intelligible. It also has the ambition to arouse the public's curiosity and forge links with new horizons. In order to reach out at once to lovers of Lalique's work, a young audience and an audience new to the work, the museum offers various levels of reading it and uses a combination of mediation tools. By relying at once on a strong, imaginative

exhibition design and on advanced scientific research, it marries the pleasure of discovery and the satisfaction of understanding. As Otto Steiner, a renowned Swiss exhibition designer, says so well, *we need museums that bring a sparkle to our eyes*.

Designed by Ducks Scéno, in partnership with the Agence Wilmotte, based on the scientific and cultural project defined by the museum's curators, the walk through the exhibition allows visitors to discover the life and work of René Lalique. His creative genius, his talent as an industrialist and, of course, the world of his imagination are thus unveiled. The creations of his heirs, Marc and Marie-Claude, and those of the current design studio are also presented in their best light. Finally, special homage is paid to the men and women who, still today, perpetuate this expertise in Wingen-sur-Moder.

THE ARCHITECTURAL PROJECT BY THE AGENCE WILMOTTE

Creating a setting

The Musée Lalique is set in a quite exceptional landscape. Indeed, it has been built on the very site of a former glassworks, the Hochberg glassworks, which operated in the eighteenth and nineteenth centuries. Overseen by the Agence Wilmotte, which manages projects throughout the world, in association with the architects, Chiodetti and Crupi, from Colmar, thirty companies have devoted their skills and expertise to the project.

The *haute couture* of architecture

An international architecture competition was launched in 2004. It was the sketches of Jean-Michel Wilmotte that attracted the attention of the adjudicators and the contract was awarded to him in 2005. Respect for architectural heritage was one of the main criteria for this choice, all the more so to the extent that the site has been listed in the Additional Inventory of Historic Monuments since 1996. Appropriate integration of the new buildings in the landscape was also a decisive argument. The materials selected – concrete dressed with stone and glass – form a harmonious whole with the existing buildings.

Architectural composition

The topography of the site is used as one of the major components of the architecture and the new, half-buried buildings present a green roof treated as a landscaped area. They overlook the natural surroundings from an impressive overhanging façade which, from the permanent exhibition space, offers a panoramic view over the valley below. At the heart of the museum is a concealed ornamental garden that the visitor discovers as he moves along the museum's walkways, which link the old buildings to the new construction, forming a kind of cloister. The building is enhanced by nature and nature is revealed by the building. Respecting and enhancing the landscape and the original architecture, the project manager was no less keen on incorporating all the functions essential to a museum created at the dawn of the twenty-first century. Apart from the permanent and temporary exhibition spaces and the storage areas, it also has an 85-seat auditorium, a shop, a refreshment area, educational workshops, etc.

The Wilmotte agency

It operates in five basic fields – architecture, interior architecture, museum design, town planning and design – with an attention to detail that allows it to work on the smallest to the largest scale. As far as museums are concerned, it worked on the Louvre Museum in 1999, the Rijksmuseum in Amsterdam and the reworking of the Musée d'Orsay.

ICONIC ITEMS

Marc Lalique's chandelier

In 1951, at the exhibition, *The Art of Glass*, Marc Lalique created a monumental chandelier which illuminated the nave of the Museum of Decorative Arts in Paris. The depositary of this chandelier for nearly 60 years but having failed to find the ideal place to set it off to its best advantage during its redevelopment, the museum offered to transfer this exceptional work to the Musée Lalique. For its part, the Lalique Company agreed to restore this crystal giant.

Almost 3 metres high and weighing approximately 1.6 tonnes, this chandelier is composed of a metal structure and 337 pieces in crystal. Out of these, 60 have been restored and 59 reproduced identically in the Lalique workshops in Wingen-sur-Moder. Moulds had to be made especially and the pieces passed through dozens of expert hands.

The chandelier is presented in the foyer of the Musée Lalique. With this in mind, the wooden load-bearing structure was considerably modified and reinforced with a metal structure. Therefore, almost sixty years after its creation, the chandelier has been brought back to life, as it were, and will shine like so many twinkling stars to welcome visitors

The *Femme Ailée* - circa 1900

The Universal Exhibition in Paris in 1900 is often regarded as the peak of René Lalique's career in the world of jewellery. In 1895, jewellery was becoming an art form in its own right and Lalique presented his works at the Salon of the Society of French Artists. He renewed both the materials he employed (using enamel, horn, ivory and glass) and the motifs he represented, the female form in particular, which was at times transformed into a creature of myth.

For his stand in the Jewellers Pavilion, he created bronze statues that formed a balustrade. Ethereal and graceful, these *Winged Women* are ornaments as much as they are showcases of Lalique art.

At an auction in February 2013, two lovers of Lalique creations, Shai Bandmann and Ronald Ooi, bid for one of these *Winged Women* and decided to place this exceptional piece under the care of the Musée Lalique in Wingen-sur-Moder. Enamoured of Lalique's creations, whether the artist's jewellery or his works in glass, the two enthusiasts and connoisseurs continue to add to their wonderful collection, but also wish to share their passion with as many people as possible. Which explains the numerous pieces they have placed under the care of the Musée Lalique.



UN MUSÉE QUI ÉVOLUE

Grâce au soutien de ses collectivités de tutelle que sont la Région Grand Est, la Collectivité européenne d'Alsace, la Communauté de communes Hanau-La Petite Pierre et la Commune de Wingen-sur-Moder ainsi que de l'Etat et de l'Europe, de nouveaux outils médias et la scénographie ont été revisités début 2023.

Dès l'accueil, le visiteur trouve désormais des réponses aux questions les plus fréquemment posées : qui est Lalique ? Pourquoi un musée Lalique à Wingen-sur-Moder ? Pourquoi sur le site du Hochberg ? Il rejoint ensuite les collections permanentes tout en profitant d'une lecture de paysage qui montre pourquoi les verriers ont choisi les Vosges du Nord pour s'installer (la forêt, l'eau, le sable).

Dans le musée, les écrans dispersés dans les différents espaces ont été changés pour un confort de manipulation accru. Les contenus ont été revus. Ainsi, les bases de données qui permettaient de consulter de façon extensive les créations de René Lalique par thématique laissent place à des contenus plus ludiques pour découvrir par exemple comment se portaient les bijoux ou alors faire le lien entre nom et flacons dans les parfums.

Au niveau des assises qui rythmaient le musée, les changements sont importants. Il s'agit, de façon plus interactive, de mieux comprendre l'Art nouveau ou l'Art Déco et de bien remettre ces courants artistiques qui ont inspiré René Lalique dans leurs contextes. Au niveau de la fontaine *Poissons*, il est possible de consulter des ouvrages qui peuvent être retrouvés en boutique. Montrer que l'installation de René Lalique en Alsace n'est pas le fruit du hasard mais est bel et bien dû à une histoire verrière locale riche était primordiale. La carte du Pays verrier a donc été changée et rendue plus dynamique.

Enfin, dans la partie consacrée au cristal, le film multi-écrans a été renouvelé pour montrer le travail à la manufacture aujourd'hui et rendre hommage aux hommes et aux femmes qui perpétuent les savoir-faire. Une banquette a été installée afin de mieux en profiter. Une galerie de portraits d'artisans de la manufacture compléter le dispositif et rythme la sortie vers l'auditorium.





THE GARDENS

The landscaping of the gardens is a significant plus for the museum. It strengthens the people-friendly aspect of the site and the selection of species forms a link between the artworks and nature that René Lalique observed so closely.

They are organised into three areas, which all provide an opportunity to showcase the creative potential of plants:

- Traditional flower beds on the museum forecourt;
- A flower garden, which is laid out according to colour and flowering season, presents a wide selection of plants, from lilies to anemones, from dahlias to cornflowers;
- A wooded garden on the roof of the permanent exhibition completes this ensemble.

The creation of these gardens has involved considerable consultation work with the landscape designers, Neveux et Rouyer, so that, over and above their aesthetic quality, they can also play a full educational role.

An explanatory trail has also been laid out in order to enhance the visitor's understanding of the history of the Hochberg glassworks site and the history of glassmaking in the Northern Vosges as a whole, offering an insight into the play between space and buildings. The visitor will be guided in the discovery of the various elements used in the composition of glass and crystal (sand, potash) and why glassmakers chose this particular region for their factory.

THE MUSEUM'S PARTNERS

LOCAL PARTNERS

The Musée Lalique is sponsored by Région Grand Est, the Collectivité européenne d'Alsace, the Community of Municipalities of Hanau - La Petite Pierre and the Municipality of Wingen-sur-Moder; these authorities have joined forces in a syndicat mixte on 1 January 2008. It is this body which is responsible for managing the museum. The members of the Syndicat Mixte du Musée Lalique were also responsible for funding its construction, with a significant contribution from the State and the European Union. †

THE LALIQUE COMPANY

The Lalique Company, which has supported and assisted the project since the outset, has signed an agreement with the Musée Lalique, which creates important ties between the two structures. It has agreed to loan a large part of its collections of jewellery, works in glass and drawings, in addition to the donation of pieces in crystal...

CULTURAL PARTNERS

The museum has also been awarded the appellation Musée de France. In addition to inclusion in a national quality network, this recognition enables the Musée Lalique to obtain loans for temporary exhibitions or deposits from other Musées de France. Its acquisitions are also facilitated by the right of first refusal and financial support from the FRAM – Regional Acquisition Fund for Museums. Happy to make use of these provisions and thanks to the kind participation of its patrons, the Musée Lalique now has more than 660 works on its inventory.

PATRONS

The Musée Lalique has also been able to enlarge its permanent collection thanks to the support of the following patrons:

- Caisse des Dépôts
- Caisse d'Épargne
- Crédit Immobilier de France
- Crédit Mutuel
- Dexia
- Électricité de Strasbourg
- Syndicat des Eaux et de l'Assainissement du Bas-Rhin
- Veolia Eau

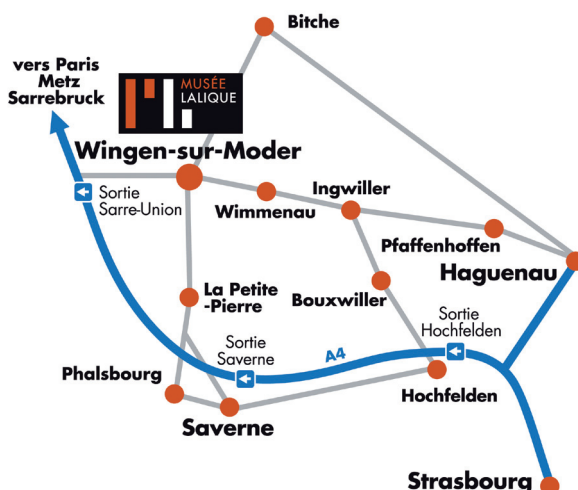
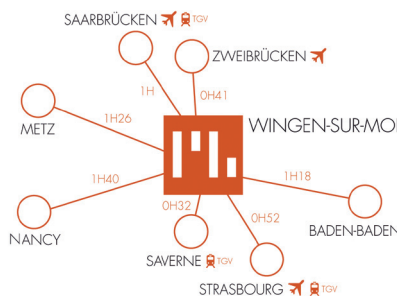
THE ASSOCIATION OF THE FRIENDS OF THE MUSÉE LALIQUE

The museum can also rely on the support of the Association of the Friends of the Musée Lalique (AAML). With a hundred or so members, its ambition is to enhance the reputation of the work of René Lalique and his heirs and federate lovers and collectors of the work in the museum project. It also aims to foster the enrichment of the collections, in particular by pursuing a policy of awareness-raising among potential partners likely to make donations of or deposit works.

PRACTICAL INFORMATION

ACCESS

Musée Lalique
Rue du Hochberg
67290 Wingen-sur-Moder



Getting to the museum without a car: get off at the station for Wingen-sur-Moder (Strasbourg- Sarreguemines- Sarrebruck line), it is then 20 minutes on foot.

CONTACT US

Musée Lalique
Tél. +33 (0)3 88 89 08 14
info@musee-lalique.com
www.musee-lalique.com
Follow the Musée Lalique on Facebook, Twitter, Instagram and Pinterest

MUSEUM OPENING HOURS EN 2024

1 February to 31 March and 1 October to 30 November: Tuesday to Sunday, 10:00 to 18:00
1 April to 30 September: 9:30 to 18:30 continuous
December: 10:00 to 18:00 continuous (except from 24 and 31 December: 10:00 to 16:00)
Museum closed 25 December, 1 January and throughout the month of January except school holidays

PRICE LIST FOR INDIVIDUALS

Full price: 8€
Reduced price: 4€
Family ticket: 18€ (1 to 2 adults and 1 to 5 children less than 18 years old)
Free for those under 6 years old

THE LALIQUE MUSEUM AND ITS AREA

The district of Hanau - La Petite Pierre

The Lalique Museum is located at the heart of the district of Hanau - La Petite Pierre, in the regional natural Park of Vosges du Nord. An exceptional destination for walkers and mountain bikers, it is also an ideal setting to discover the highly varied heritage within several kilometres of the Lalique Museum, by profiting from a tourist pass obtainable at the entrance to the museum.

Office de tourisme intercommunal de Hanau - La Petite Pierre

2a rue du Château 67290 La Petite Pierre

Tél. +33 (0)3 88 70 42 30

info@ot-paysdelapetitepierre.com

www.ot-paysdelapetitepierre.com

- Musée du Pays de Hanau in Bouxwiller
- Musée judéo-alsacien in Bouxwiller
- Maison des Rochers in Graufthal
- Royal Palace in Kirrwiller
- The old town of La Petite Pierre
- Sceau Museum and the Springerle Museum in La Petite Pierre
- Maison du Parc in La Petite Pierre
- The Château de Lichtenberg
- The synagogue in Struth
- Swiss house and oil mill in Wimmenau...

Stars of Earth / Etoiles Terrestres

The Lalique Museum is part of the Stars of Earth, with the sight of the glassworks at Meisenthal and La Grande Place, Saint-Louis Crystal Museum. These three partners each relate, according to their own history, the adventure of glassmaking in Vosges du Nord, which began at the end of the middle ages. Entry into one of the sites of the Stars of Earth allows visitors to obtain a reduction for their visit to the other two.

www.etoiles-terrestres.fr

SERVICES AVAILABLE

Visioguides

It is available in French, German, English and Alsatian and in a fun version for children over 8. The video guide can also be used to take the museum tour in French sign language.

The shop

The museum shop stocks not only products from current Lalique collections, but also postcards, books on glass and crystal and other related products, in order to enable visitors to continue to discover new things after their visit to the museum

The coffee shop

A short distance from the museum, in the garden, the coffee shop offers visitors the opportunity to indulge in a meal break.

Space rental

The Musée Lalique can also be converted into a special work setting for seminars in a very pleasant atmosphere. In addition to the auditorium, it is possible to arrange meetings in the training workshops.

AMENITIES FOR VISITORS

The place of the visitor at the Musée Lalique is fundamental. The museum is therefore designed to be accessible to as many people as possible. To this end, all texts are in French, German and English in the permanent exhibition. It is also possible to obtain booklets from reception in which the text is written in Spanish, Italian, Russian, Dutch or Chinese.

Group bookings are encouraged, for a tour with or without a guide. For schools and leisure centres, the visit can be extended with a workshop in one of the three rooms provided in order to allow children to apply in practice what they have discovered of the world of Lalique.

A museum endorsed by the Tourism and Disabled authorities

It should be noted that the entire museum is accessible to persons of reduced mobility. Two wheelchairs and a rollator can be provided free of charge, as can light folding stools. The Musée Lalique is endorsed by the Tourism and Disabled authorities for motor, audio and mental disorders.

Each year, the weekend we call *Eveil des Sens* helps to raise visitors' awareness to various disablements. Open to everyone are modelling workshops, visits in French Sign Language and tactile visits suitable for partially sighted or blind people.

Numerous special events at the Musée Lalique

Not to be outdone, special events also have their place at the Musée Lalique. New temporary exhibitions are presented to the public each year in order to explore or examine themes related to the art of Lalique, his imaginative world, glass.

The Musée Lalique takes part in nationwide open days such as Artistic Craft Days, Museum Night, Open Gardens Days and French Heritage Open Days. On such occasions, specific events are planned to highlight one of the facets of the museum.



2024 AT THE MUSÉE LALIQUE

Lalique en grand

15 March to 7 April 2024

Lalique has been creating glass and crystal pieces at Wingen-sur-Moder for over 100 years, thanks to the exceptional skills of its craftsmen. Men and women work as a close-knit team at the furnaces and grinding wheels in the secret of the workshops, producing pieces that will be sold worldwide. Whatever their job, they are all vital links in an invisible chain.

With the « Lalique en grand » exhibition, the museum has chosen to reveal something of this intimate universe through Karine Faby's large-scale photographs (120x180cm). They take us on a journey into the life of the crystalworks (visits are not authorised).

René Lalique, the Inventor of modern jewellery

from 1 May to 3 November

Before becoming the undisputed master of Art Deco glass, René Lalique (1860-1945) had gained a name for himself during the Art Nouveau period. Considered by Emile Gallé as the inventor of modern jewellery, he introduced various innovations in his jewellery creations, both in terms of sources of inspiration and the materials he used.

Trained as a master jeweller, in his early creations Lalique made exclusive use of diamonds, favouring them for their unrivalled clarity and sparkle. But he was too independent a spirit to stick to tradition. « I worked relentlessly, sketching and sculpting, doing endless studies and technical trials, in the aim of creating something new, something that had never been seen before. » He began using gold and precious gem stones together with materials that had previously been rarely used and were seen as less noble, such as horn, ivory, semi-precious stones, enamel, and - of course - glass. It was his firm conviction that it was « better to seek beauty than display luxury... Spirit should take precedence over matter. » His is « above all an art of imagination and even, may we say, an art of feeling and poetry ». A close observer and explorer of nature from his childhood, René Lalique took huge inspiration from the world of plants and animals. Female figures are also omnipresent in his work, whether as allegorical or winged figures or aquatic goddesses. He was curious and open-minded; an avid reader, he loved to visit museums and exchange ideas with his artist friends. « He was familiar with the archaeological discoveries of Egyptian, Greek and Etruscan civilisations, as well as the treasures of the Middle Ages and the Renaissance, Byzantine and Caucasian art, the art of the Far East, and even of America.

The exhibition will be held at the Lalique Museum from 1 May to 3 November, showcasing Lalique's creations with a focus on the materials he used and his sources of inspiration.

Admission is included in the museum admission fee

8€/full rate – 4€/reduced rate – 18€/family rate (1 to 2 adults and up to 5 children under 18)

From May to September: the museum is open every day from 9.30am to 6.30pm, public holidays included

October and up to 3 November: from Tuesday to Sunday, 10am to 6pm

Happy cristal

December free of charge

Discover the magic of crystal for Christmas!

You can find the museum's files and press releases on the latest news at

<http://www.musee-lalique.com/en/press>

IMAGES AVAILABLE FOR THE PRESS



Entrée du musée Lalique
© Musée Lalique



Musée Lalique - aile sud
© D. Desaleux - Musée Lalique



Jardin floral du musée Lalique
© D. Desaleux - Musée Lalique



Entrée de l'exposition temporaire
du musée Lalique
© D. Desaleux - Musée Lalique



Table tactile
© Musée Lalique



Espace des flacons de parfum
© D. Desaleux - Musée Lalique



Portrait de René Lalique
© Lalique SA



LALIQUE René, Pendentif *Femme libellule*
ailes ouvertes - vers 1898-1900
© Studio Y. Langlois - Musée Lalique



LALIQUE René, Peigne *Paysage*
soleil levant
© Courtesy of S. Bandmann
and R. Ooi



LALIQUE René, *Femme ailée* vers 1900
© Studio Y. Langlois - Musée Lalique
Courtesy of S. Bandmann and R. Ooi



LALIQUE René, Broche *Nymphe rose* vers 1906-08
© Shuxiu Lin - Musée Lalique
Courtesy of S. Bandmann and R. Ooi



LALIQUE René, Flacons pour *l'Effleur* de Coty
© Musée Lalique - Coll. Silvio Denz



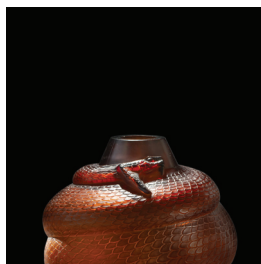
LALIQUE René, Flacon de parfum *Leurs*
Ames pour d'Orsay - 1913
© Studio Y. Langlois
Coll. Benjamin Gastaud



LALIQUE René, Flacon *Le baiser du*
faune pour Molinard
© Karine Faby
Coll. Benjamin Gastaud



Flacons de parfum
© Musée Lalique



LALIQUE René, Vase *Serpent*
1924 © Karine Faby
Courtesy of S. Bandmann and R. Ooi



LALIQUE René, Service *Wingen* - 1926
© Studio Y. Langlois - Musée Lalique



LALIQUE René, Bouchon de radiateur
Grande Libellule - 1928
© Studio Y. Langlois - Musée Lalique



LALIQUE René, Chapelle Notre-Dame de
Fidélité, Dournes-la-Délivrande - 1931
© C. Urbain - Musée Lalique



LALIQUE René, Lampe
Paons - 1910
© Studio Y. Langlois
Coll. CeA



LALIQUE René, Surtout
L'oiseau de feu - 1920
© Studio Y. Langlois - musée Lalique
Courtesy of S. Bandmann et R. Ooi



LALIQUE René, Vase *Tourbillons*, 1926
© Studio Y. Langlois - musée Lalique
Courtesy of S. Bandmann and R. Ooi



LALIQUE René, Vase
Bacchantes - 1927
© Karine Faby
Coll. Musée Lalique



LALIQUE René, Surtout
Caravelle, 1938
© Studio Y. Langlois
Lalique SA



LALIQUE Marc, Lustre - 1951
© Musée Lalique



Signature
© Musée Lalique



Lalique en grand - le changement de pot
© K. Faby

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