



Vase

Daum Frères

Not on display

Title/Description: Vase

Artist/Maker: Daum Frères (Manufacturer)

Born: 1910 c.

Object Type: Glassware, Vase

Materials: Enamel, Glass

Technique: Blow moulding, Enameling, Etching

Measurements: h. 39 x w. 50 x d. 22 mm

Inscription: 'Daum Nancy' with the cross of Lorraine

Accession Number: 21030

Historic Period: 20th century

Production Place: France, Nancy

School/Style: Art Nouveau

Credit Line: Donated by Sir Colin and Lady Anderson, 1978

This miniature glass vase was designed by Daum Frères, a glassmaking firm in Nancy that was run by the brothers, Auguste Daum (1853-1909) and Antonin Daum (1864-1930). [1] In 1900, Daum Frères was awarded the Grand Prix at the Exposition Universelle in Paris for their technically innovative Art Nouveau glassware. [2]

Antonin Daum made glass designs, while his brother managed the company's finance and administration. From 1891, the former porcelain decorator, Dufour, produced detailed enamelled and acid-etched landscape designs for Daum. [3] Notable artists and model makers who worked with Daum Frères included: Jacques Gruber (1894 -1897); Ernest Brüssière and Henri Bergé (after 1900); and Amalric Walter (1906-1914). [4]

The vase in the Sainsbury Centre Collection was made by blowing into a cube shaped mould to produce a straight-sided, geometric form. The glass has then been decorated with the scene of a tranquil winter landscape. Acid-etching combined with the skilful application of enamels has created a realistic depiction of barren trees rising from a snow-covered ground. Possessing a rosy hue, the

coloured glass evokes the weak rays of a setting sun.

Daum manufactured a range of glass vessel forms that were decorated with winter scenes. This example is particularly delicate given its size. On its base the vase bears the painted mark 'Daum Nancy' and the cross of Lorraine.

The cross of Lorraine became a patriotic symbol for Nancy after French defeat in the Franco-Prussian War (1870-1871), when Alsace and parts of Lorraine were ceded to the new German Reich in 1871. France reacted to this territorial loss by investing in the city of Nancy and strengthening the surrounding region politically and economically. In the years that followed, émigrés fled from Germany to Nancy, bringing with them investment capital and artisanal skills. One such immigrant was Jean Daum (1825-1885), the founder of the 'Verrerie de Nancy' and father of Auguste and Antonin Daum. [5]

Vanessa Tothill, November 2020

[1] Amanda Geitner and Emma Hazell, eds., *The Anderson Collection of Art Nouveau* (Norwich: Sainsbury Centre for Visual Arts, University of East Anglia, 2003), pp. 130-31.

[2] Geitner, p. 131.

[3] Geitner, p. 131.

[4] Geitner, p. 130.

[5] Klaus-Jürgen Sembach, *Art Nouveau* (Köln: Taschen, 2000), pp. 65-66.

Further Reading

Mario Amaya, *Art Nouveau* (London: Dutton Vista, 1966)

Katharina Büttiker-Weber, *Daum Frères: Maîtres Verriers, 1892-1935* (Zurich: Galerie Katharina Büttiker, 1986), cat. no 27.

Vivienne Couldrey, *The Art of Louis Comfort Tiffany* (London: Quarto Publishing, 1989)

Amanda Geitner and Emma Hazell, eds., *The Anderson Collection of Art Nouveau* (Norwich: Sainsbury Centre for Visual Arts, University of East Anglia, 2003)

Paul Greenhalgh, ed., *Art Nouveau, 1890-1914* (London: V&A Publications, 2000)

Paul Greenhalgh, ed., *The Nature of Dreams: England and the Formation of Art Nouveau* (Norwich: Sainsbury Centre for Visual Arts, University of East Anglia, 2020)

Klaus-Jürgen Sembach, *Art Nouveau* (Köln: Taschen, 2000)

