



# Vase

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**Not on display**

**Title/Description:** Vase

**Born:** 1900 c.

**Object Type:** Vase

**Materials:** Glass, Pewter

**Technique:** Blow moulding, Embossing, Metalworking, Relief

**Measurements:** h. 355 x w. 150 x d. 150 mm

**Accession Number:** 21050

**Production Place:** Austria, Germany

**School/Style:** Art Nouveau

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

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This lime-green glass vase with pewter neck mount was possibly manufactured at a factory in Bohemia around 1900. Unfortunately, this object is unsigned and the manufacturer has not been identified.

Widest at the base and tapering towards the rim, the blow-moulded form of this vessel has diagonal indentations that create a spiralling effect. The vase is completed with a wide pewter neck mount with a repoussé design of pomegranates. Four green glass cabochons stud the rim, adding opulence to the hammered relief work of the mount. Imaginative interpretations of nature were a key characteristic of Art Nouveau design.

Between 1890 and 1910, the Art Nouveau style shaped the aesthetics of European and American architecture and applied design. The Austro-German counterpart to Art Nouveau, 'Jugendstil' (Youth Style), took its name from the Munich-based journal *Die Jugend*, which featured illustrations by Secessionist artists and avant-garde designers. [3] Bohemian glassworks were conscious of these artistic developments and catered to the growing demand in Europe's capital cities for innovative Jugendstil designs.

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## **Further Reading**

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

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

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

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

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

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