

Robert Zehil Gallery

MASTERPIECE® Art Fair 2014
London



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26 June - 2 July

On the front cover:
EMILE GALLE (1846-1904)
BAPST & FALIZE, Silversmith
'LES FONDS DE LA MER', CIRCA 1890
(see on page 22-23)

Robert Zehil Gallery

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Robert Zehil Gallery

Based in Monte-Carlo, Monaco, the Robert Zehil Gallery offers the finest examples of Art Nouveau and Art Deco.

After a triumphant flowering at the turn of the twentieth century, Art Nouveau returned to favour in 1960 with the European exhibition *Art Nouveau* held at the MoMA, New York, and with Jean Cassou's exhibition *Aux sources du XX^e siècle*, at the Musée National d'Art Moderne in Paris. The discovery of important late nineteenth century artists gave rise to a growing interest in Art Deco in the 1980s. This Art deco revival was also the result of significant exhibitions and auctions such as the sale of the Collection of Jacques Doucet in Paris.

Art nouveau became an influence on postmodern culture, and it wasn't a matter of chance that the Robert Zehil Gallery opened in 1982 in Beverly Hills. More than thirty years later, the gallery's implication led his owner to become one of the most important antiques dealer and specialist in his field worldwide. Furthermore, as the art market is facing an incredible resurgence of interest in the early twentieth century, the gallery has grown into a distinctive reference for collectors and a significant contributor toward museums.

The Robert Zehil Gallery joins Masterpiece for the first time this year. By electing this prestigious art fair, our main objective is to propose a wide range of art pieces in an outstanding art context to an extensive though enlightened public. Our entire selection dating back to 1900 up to 1935 features a series of Art Deco masterpieces ever seen in public for decades, from illustrious artists such as Edgar Brandt, Jean Dunand, François-Louis Schmied and Gustave Miklos.

Aside from the Art Deco works, we have the privilege of offering museum-quality Art Nouveau pieces amassed over the course of more than forty years: glass, ceramics, sculptures and silverware with prestigious provenance. One will admire the exceptional pair of 'Blés' gilt-bronze wall-lights by René Lalique – probably unique, commissioned by Anna Blake, South Africa – shown last year on the occasion of the exhibition *L'Art Nouveau la révolution décorative* at La Pinacothèque in Paris. Highlights also include a pair of silver, carved ivory and enamel candlesticks by Frédéric Boucheron, as a unique copper and silver-inlaid tray by Henri Husson.

We are delighted to take part in Masterpiece and sincerely hope you will appreciate the works on show on this occasion.

Deborah Hasson Biermann

Robert Zehil Gallery

ART NOUVEAU AND FRIENDSHIP

Robert Zehil and Victor Arwas (1937-2010) met in the 1970s and formed a close friendship based on their joint passion for Art Nouveau. Every day they would talk about their collections, what to buy, what was important... They eventually opened a gallery together on Rodeo Drive, Beverly Hills.

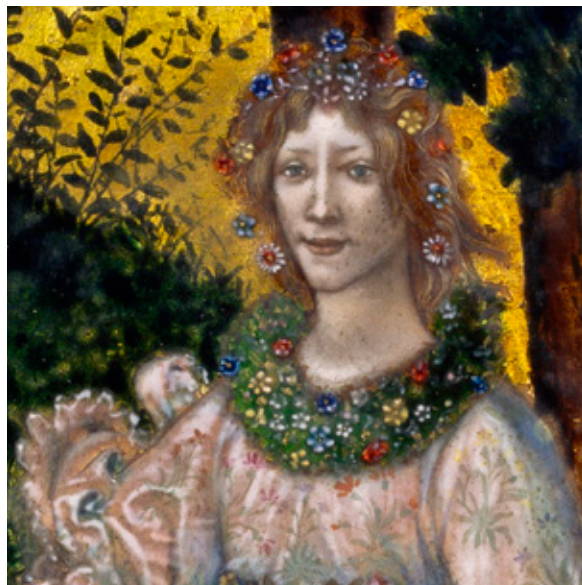
For the last twenty-two years, while living in Monaco, Robert Zehil has been discretely selling to the most important collectors and dealers in the world, as well as building his own collection. He has now decided to exhibit at Masterpiece some of the rare works from his collection that he has jealously kept in his possession for over thirty years. He has also decided to open a gallery in Monte Carlo. One of the very few galleries specialising in Art Nouveau and Art Deco in the world.

Art Nouveau was an exciting movement opening up freedom in design as the 19th century tripped into the 20th century. The inspiration came from nature and Symbolism, embracing many ideas, always with superb technical ability, paving the way for the Art Deco movement.

Amongst the very special objects on exhibition at the Robert Zehil Gallery are works by artists who made the transition from Art Nouveau, at the turn of the century, to Art Deco after the First World War. The complete history for each work follows with the illustrations in this catalogue.

Gretha Arwas

Robert Zehil Gallery



2819 |

PAUL GRANDHOMME (1851-1944) ALFRED GARNIER

'LE PRINTEMPS'

Polychrome enamel painting on metal featuring a flower-crowned female from the Allegory of Spring by Sandro Boticelli ; framed
Signed by both artists
30 x 14.5 cm.

Provenance

Roger Marx Collection

A similar example is part of the collections of the Musée National de Céramique de Sèvres. According to the Musée d'Orsay archives, this work was the subject of a State order referenced in the State's inventory, and it was withdrawn by the Musées Nationaux on October 16th, 1891.

Our plaque was part of the collection of Roger Marx. Following his death, it was acquired by his family in May 1914, during his estate sale. A label marked with the corresponding lot number (114) can still be found on the back of our plaque.



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4488 |

ALPHONSE LAMARRE (1837-1922), Decorator
EDMOND LHOTE, Silversmith
MAISON ALBERT PILLIVUYT & CIE, Editor
VASE, 1898

Glazed ceramic, the chased tripod mount with a vegetal pattern ;
a chased silver and coloured enamel dragonfly on the rim
Signed *Lt frères* (for Pillivuyt) underside, with Alphonse Lamarre's monogram, and dated 1898
Height: 25 cm.



2927 |

EUGENE FEUILLATRE (1870-1916)

VASE, CIRCA 1900

Enamelled copper with gold cloisonné decor

Signed at the base and underneath

Height: 10 cm.

Exhibited

Salon de la Société des Artistes Français, Paris, 1899



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2605 |

ANDRE-FERNAND THESMAR (1848-1926)

BOWL, 1908

Gold with polychrome enamel in a floral pattern
Monogrammed and dated underneath
Height: 3 cm. ; Diameter: 6.7 cm.



2567 |

ALBERT DAMMOUSE (1848-1926)
ANDRE-FERNAND THESMAR (1848-1926)

CUP, CIRCA 1897

Gilt-cloisonné enamelled stoneware, decorated with flowers and insects
Signed and dedicated to Jeanne Dammouse
Height: 9.5 cm.

Provenance

Family of Albert Dammouse, by descent

At the 1900 Exposition Universelle, Thesmar presents his works in gilt-cloisonné enamelled stoneware for the first time. We have no evidence that Thesmar designed ceramics. We know that he decorated Sèvres porcelain with enamels ; the ceramics were provided by the Manufacture Nationale. Because this piece is dedicated to Jeanne Dammouse, we assume it was provided by the ceramist Albert Dammouse

According to our records, no other example is known to exist



3701 |

LUCIEN BONVALLET (1861-1919)
ALBERT DAMMOUSE (1848-1926)
MAISON CARDEILHAC

BOWL, CIRCA 1900

Glazed stoneware and chased silver mount with a vegetal pattern
Marked *CARDEILHAC PARIS* with silversmith mark
Height: 12 cm. ; Diameter: 18 cm.

Exhibited

Exposition Universelle, 1900, Paris (without the mount)

Bibliography

Art et Décoration, 1901, vol. I, page 61 for another example of this design without the mount
L'Art de la Poterie en France de Rodin à Dufy, Musée national de la Céramique, Sèvres, 1971, n. 89
for another vase designed by Dammouse and mounted by Cardeilhac



Robert Zehil Gallery



5551 |

LUCIEN BONVALLET (1861-1919) MAISON CARDEILHAC

'CHARDONS' TEA, COFFEE AND CHOCOLATE SERVICE, CIRCA 1895

Comprising coffee pot, teapot, cream jug, chocolate whisk, sugar bowl and cover, and sugar tongs in silver ; samovar, burner, and tray in silver-plated metal ; the handles in stained ivory
Each marked *CARDEILHAC PARIS*, with Minerva and silversmith marks

The samovar: Height: 38 cm.

The tray: Width: 67.3 cm.

Bibliography

Dedo Von Kerksenbrock-Krosigt, *Modern Art of Metalwork - Bröhan Museum*, Berlin, 2001, p. 385 (chocolate pot with mistletoe design illustrated)

Between 1894 and 1899, Lucien Bonvallet designed several silverware pieces intended for the Exposition Universelle of 1900, all decorated with a vegetal pattern such as thistles, columbines, mistletoe, clovers, etc.

These models were exhibited on the occasion of a retrospective dedicated to Lucien Bonvallet in January and February 1913, at the Pavillon de Marsan, Musée des Arts Décoratifs, Paris



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3771 |

EUGENE MICHEL MAURICE GUERCHET (1869-1902)

VASE, CIRCA 1897

Internally decorated glass, acid-etched and carved in a floral pattern,
with applied water lily and flowers in silver ; around the neck, the mount in silver featuring frost
The mount signed *M Guerchet*
Height: 24.5 cm.

Exhibited

Salon des Artistes Français, Paris, 1897

Bibliography

Art et Décoration, June 1897, page 171



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4743 |

EMILE GALLE (1846-1904)
BAPST & FALIZE, Silversmith
'LES FONDS DE LA MER', CIRCA 1890

An amber, red and brown internally decorated, applied and carved glass vase ;
chased silver mount

Signed *Emile Gallé* and with silversmith mark
Height: 34.5 cm. ; Width: 28 cm. ; Depth : 14 cm.

Exhibited

Artistic Luxury - Fabergé Tiffany Lalique, The Cleveland Museum of Art, Cleveland, Ohio,
19 October 2008 - 18 January 2009 ; Fine Arts Museums of San Francisco, San Francisco,
7 February - 31 May 2009, p. 110 in the catalogue

A similar piece, without mount, is part of the collections of the Ecole de Nancy museum
and was exhibited at the Corning museum in 1984 under reference 36
and at the Luxembourg museum in 1985-86 under reference 139



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6726 ; 6610 ; 6608 ; 6727 |

EMILE GALLE (1846-1904)

VASES, CIRCA 1895

Honey coloured glass with polychrome and gilt enamel, decorated with flowers and insects
The tallest: Height: 34.5 cm.

Bibliography

Victor Arwas, *Glass Art Nouveau to Art Deco*, Academy Editions, Great Britain, 1987,
p. 137 for an illustration of the tallest vase



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6684 |

EMILE GALLE (1846-1904)

A SET OF SIX MUGS, CIRCA 1895

Coloured glass with polychrome enamel in a floral pattern, and applied cabochons
Height: 14 cm. each



4356 I

EMILE GALLE (1846-1904)

VASE, CIRCA 1900

Internally decorated blown glass, wheel-carved
and applied vegetal decoration and butterflies in marquetry
Height: 21.5 cm.

Provenance

Acquired directly from the Daimaru Museum, Japan

Exhibited

Le monde de l'art nouveau - Style floral, 1988, Japon, n. 16 in the catalogue

Bibliography

Janine Bloch-Dermant, *L'Art du verre en France*, p. 61
Renate Ulmer, *Art Nouveau Symbolismus und Jugendstil in Frankreich*,
Arnoldsche, 1999, p. 322, n. 322



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4723 |

VERRERIE D'ART DE LORRAINE BURGUN SCHVERER & CIE

VASE, CIRCA 1895

Internally decorated blown glass acid-etched, wheel-carved and hammered,
with applied rhododendrons highlighted with gold
Signature in gilded enamel underneath
Height: 24 cm.

Bibliography

Jules Traub, *The glass of Désiré Christian ghost for Gallé*, 1978, p. 101, pl. 52



4364 |

DAUM FRERES

VASE, CIRCA 1905

Internally decorated glass, with acid-etched and wheel-carved blueberries
Height: 33 cm.

Provenance

Bought directly from the Daimaru Museum, Japan

Exhibited

L'Art Nouveau la Révolution décorative, Pinacothèque de Paris,
18 April - 8 September 2013, p. 82, n. 43 in the catalogue



3434 I

DAUM FRERES

'ANEMONES' VASE, 1911

Internally decorated glass with applied and wheel-carved light blue,
white and pink anemones flowers (restoration at the foot)
Engraved signature *Daum Nancy* with Cross of Lorraine
Height: 26 cm.

Provenance

Acquired directly from the Cristallerie Daum, Nancy, in January 1995

Exhibited

Daum 1^{ère} Exposition, Musée des Beaux-Arts de Nancy, 1977, reproduced in the catalogue

Bibliography

Noël Daum, *Daum Maîtres verriers*, Edita Denoël, Lausanne, 1980, p. 10
Sigrid Barten, *Daum Museum Bellerive*, Zurich, 1986, p. 36, n. 16



3628 |

**E. COMTE DU SUAUE DE LA CROIX (1840-1914)
GABRIELLE DEBILLEMONT-CHARDON (1860-1957)
MEDALLION, UNIQUE PIECE, CIRCA 1900**

Medallion with the portrait of a woman (by G. Debillemont-Chardon) encircled in a silver mount decorated with plique-à-jour enamels and opal cabochons ; the chain in gold
The medallion signed lower right, and the mount signed *Cte DU SUAUE / DE LA CROIX*
Diameter: 10.5 cm.

Provenance

Marquise de Polignac

Exhibited

Société Nationale des Beaux-Arts, 1903
Exposition de la Parure précieuse de la Femme, Musée Galliéra, 1908

Bibliography

L'Art Décoratif aux Expositions des Beaux-Arts, 1^{ère} exposition, 1903, pl. 253
Exposition de la Parure précieuse de la Femme, Musée Galliéra, Librairie d'Art décoratif, 1908,
Armand Guérinet éditeur, pl. 65



2743 |

LUCIEN HIRT (1864-1928), Enameller
FREDERIC BOUCHERON (1830-1902), Silversmith
BOWL, CIRCA 1900

Enamelled copper decorated with peacock feathers ; chased silver-gilt mount decorated with a stylized vegetal pattern and coloured stones
Signed *L Hirtz* underneath and *F. Boucheron* on the mount
Diameter: 20 cm.

Exhibited
French Jewellery of the Nineteenth Century - A Loan Exhibition, Wartski, London, 13-23 June 2001,
p. 31, n. 183 in the catalogue



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2081 |

**FREDERIC BOUCHERON (1830-1902), Silversmith
EMILE GUILLAUME (1867-1942), Sculptor
LUCIEN HIRTZ (1864-1928), Enameller**
A PAIR OF 'FLAMBEAUX' CANDLE STICKS, CIRCA 1900

Fine-cut gilt silver, carved ivory and translucent enamel
Signed *F. Boucheron* and *Emile Guillaume*, with silversmith and French Minerva marks
Height: 33 cm.

Exhibited

Exposition Universelle, Paris, 1900
L'Exposition des ivoires, Palais Galliera, June 1903
Exposition de la Maison Boucheron, described as 'Flambeaux. Statuettes d'ivoire, par Guillaume'
Boucheron 130 années de création et d'émotion, Institut de France, Musée Jacquemard-André, Paris,
16 September - 31 October 1988, n. 61 in the catalogue



Robert Zehil Gallery



2725 |

**E. TELL
GOLDSCHIEDER
'JUDITH'**

A carved ivory, pâte-de-verre and enamelled gilt-metal sculpture ; the faceted base in marble
Signed *E. TELL* and numbered 172
Total height: 25 cm.

Other examples of this model were executed in bronze, bronze and ivory,
and terracotta by Goldscheider

The example we are offering, made of precious material, was most probably intended for art exhibitions; the sculpted ivory part of this piece was most probably executed by the sculptor himself



6407 I

PIERRE-FELIX FIX-MASSEAU (1869-1937)

'LE SECRET'

A patinated bronze sculpture
Signed and stamped with foundry mark
Height: 62 cm.

Bibliography

L'Art décoratif, March 1900, p. 230
Maurice Rheims, *The Flowering of Art Nouveau*, Harry N. Abrams,
Inc. Publishers, N.Y., p. 203, n. 251



2160 |

TAXILE DOAT (1851-1939)

VASE, 1900

Glazed ceramic ; the pierced base in brown ceramic
Signed, dated and located *T. DOAT 1900* Sèvres underneath
Height: 17.3 cm.



4842 |

**PIERRE-ADRIEN DALPAYRAT (1885-1924)
ALPHONSE VOISIN-DELACROIX**

AN IMPORTANT 'VASE A LA FEMME-CHAUVE-SOURIS', CIRCA 1892-1893

Stoneware with red-pink and white glaze
Monogrammed VD
Height: 63 cm.

Exhibited

Adrien Dalpayrat (1844-1910) - Céramiste de l'Art Nouveau, 1998
Fondation Neumann, Gingins, Suisse
Kreismuseum Zons, Allemagne
Musée de l'Île de France, Sceaux, France
Museum voor Sierkunst & Vormgeving, Gent, Belgique

Bibliography

Horst Makus & al., *Adrien Dalpayrat - Céramiste de l'Art Nouveau*, Arnoldsche, 1998, p. 142



5846 |

HENRI SIMMEN (1880-1963)

SAKE BOTTLE, CIRCA 1905

Glazed stoneware with gilded highlights

Signed in ink underneath

Height: 20.5 cm.



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5975 ; 4509 ; 5261 ; 5513 |

ALEXIS BOISSONNET (1879-1956)
ADRIEN DALPAYRAT (1885-1924)
ETIENNE MOREAU-NELATON (1859-1927)

A GROUP OF FOUR CERAMICS

The tallest: Height: 13.5 cm.



2027 |

RENE BUTHAUD (1886-1986)

VASE, 1922-1923

Polychrome enamelled crackled ceramic, featuring three stylized women sitting in different postures
Height: 32 cm.

Provenance

Alain Lesieutre Collection

Bibliography

Pierre Cruège in collaboration with Anne Lajoix, *René Buthaud 1886-1986*, les éditions de l'amateur, 1996, front cover page and p. 79



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2153 |

JEAN-BAPTISTE GAUVENET (1885-1967), Designer MANUFACTURE NATIONALE DE SEVRES

'CLERMONT' C VASE, 1924

Gilt-highlighted polychrome Sèvres porcelain, featuring four different panels of stylized nude figures
Marked S 1924 DN, RF décoré à Sèvres 1924 and Made in France inside ;
and marked G. inv'it CP. ex'it at the base
Height: 58 cm.

The Clermont shape was designed in 1903 by Madame Bethmont who collaborated with the Manufacture Nationale de Sèvres from 1896 to 1907. In the early 1900s, the vases designed by the Manufacture were given the name of towns, and in 1918-1920, the names of rivers. In 1923-1925, they were given the name of their designer. Given the high risks of deformation during cooking, most of the vases were 15 to 40 cm high. The 'Clermont' C vase we are offering here is an exception. It was executed by Charles Pihan

Exhibited

Sèvres - Éléance du 20^{ème} siècle. L'Exposition des Porcelaines de Sèvres de style Art Déco, Tokyo Metropolitan Teien Art Museum, 2 October - 19 December 1993, n. 65 in the catalogue
Exposition Internationale des Arts Décoratifs, Paris, 1925

Bibliography

Henri Rapin, *La Sculpture Décorative Moderne*, first series, Ch. Moreau Ed., pl.10
Mobilier et Décoration, May 1925, for a full page illustration



6204 |

GEORGES DE FEURE (1868-1943) FOR GDA LIMOGES
L'ART NOUVEAU BING

VASE, CIRCA 1903

Porcelain with a polychrome decor of stylized flowers, bird and peacock
Marked *GDA France and l'Art Nouveau Paris*
Height: 21.5 cm.

Provenance
Collection GDA

Bibliography

- Edith Mannoni, *Porcelaines de Limoges*, Massin éditeur, p. 103
Gabriel Weisberg, *Art Nouveau Bing*, 1986, p. 247, pl. 77
Ian Millman, *Georges de Feure*, Van Gogh Museum, Amsterdam, 1993-1994,
p. 93, n. 117 in the exhibition catalogue
Georges de Feure Du symbolisme à l'art nouveau, Musée Maurice Denis Le Prieuré
& Neumann foundation, Gingins, Suisse, 1995, p. 101, n. 133
Chantal Meslin-Perrier & Marie Segonds, *Limoges Deux siècles de porcelaine*, 2002, p. 255

A very few examples of this vase are known to exist, one of which is part of the collections
of the Musée Adrien Dubouché, Limoges



4772 |

JEAN DUNAND (1877-1942)

'AUX OMBELLES' JARDINIÈRE, 1907

Melted, repoussé and carved silver
Signed *John Dunand* (actual name of the artist before he eventually
changed it to Jean in France) and dated 1907 at the base
Length: 33 cm.

Exhibited

Salon de la Nationale, Paris, 1908

Bibliography

L'Art décoratif, January 1909, p. 17
Félix Marcilhac, *Jean Dunand - Vie et Œuvre*, les éditions de l'amateur, Paris, 1991, p. 268, n. 612



2043 I

LUCIEN GAILLARD (1861-1942)

PANEL, CIRCA, 1906

Lacquered metal and bronze, silver and mother-of-pearl inlay

Signed

43.5 x 63 cm.

Provenance

Anna Blake Collection, South Africa, acquired directly from the artist

Exhibited

Japonisme: From Falize to Fabergé / The Goldsmith and Japan, Wartski, London,
10-20 May 2011, p. 39, n. 67 in the exhibition catalogue

Bibliography

«Les Arts décoratifs aux salons», *Art et Décoration*, 1906, vol. I, p. 187
for an article mentioning the enamelled panels by Gaillard



4280 |

LUCIEN GAILLARD (1861-1942)

ZOOMORPHIC MAGNIFYING GLASS, CIRCA 1904

Patinated bronze, partly silvered
Length: 20.7 cm. ; Width: 10 cm.

Exhibited

Salon de la Société des Artistes Français, 1904
French Jewellery of the Nineteenth Century - A Loan Exhibition, Wartski, 13-23 June 2001,
p. 31, n. 195 in the exhibition catalogue
Salon d'Automne, Paris, 1904

Bibliography

M.-P. Verneuil, "L'Art Décoratif au Salon d'automne", *Art et Décoration*, 1904, vol. II, p. 168
Catalogue des *Objets d'Art Moderne faisant partie de la Collection Roger Marx*, p. 11, n. 63
for another example of this design

An example of this design was part of Roger Marx's Collection.
Another example is part of the collections du Musée d'Orsay, inv. n. OAO 63



2171 |

RENE LALIQUE (1860-1945)
A PAIR OF 'BLES' WALL LIGHTS, 1907

Bronze and frosted glass
101.5 x 60 cm.

Provenance

Anna Blake Collection, South Africa, acquired directly from the artist

Exhibited

L'Art Nouveau la Révolution décorative, Pinacothèque de Paris,
18 April - 8 September 2013, p. 61 in the catalogue

Bibliography

Félix Marcilhac, *René Lalique, catalogue raisonné de l'œuvre de verre*,
les éditions de l'amateur, Paris, 2011, p. 43



Illustration of one

6028 |

ANDRE DUBREUIL (BORN 1951)

DESK, DESIGNED IN 1989, EXECUTED IN 1994

Hand tooled bronze, repoussé copper and leather
Height: 75.5 cm. ; Width: 163 cm. ; Depth: 104 cm.

This desk is limited to an edition of ten. Out of this edition, only two (ours included) have a top made of leather and carved copper. The top and sides of the other eight are made of leather exclusively

Bibliography

Jean-Louis Gaillemin, *André Dubreuil, Poet of Iron*, éditions Norma, 2006, Paris, p. 43 for a drawing of the design, p. 57 for the design, and referenced under n. 56 in the *catalogue 1985-2006*



2870 |

HENRI HUSSON (1854-1914)
ADRIEN-AURELIEN HEBRARD (1866-1937)

PLATE IN THE FORM OF A RAY, CIRCA 1907-1908

Patinated bronze, hammered and patinated copper with gold inlay
Signed *h husson* and stamped with foundry mark *A.Hebrard/Paris*
38 x 29 cm.

Exhibited
1900, Galeries nationales du Grand Palais, Paris, 14 March - 26 June 2000,
p. 286, n. 312 in the catalogue



6543 I

EDOUARD-MARCEL SANDOZ (1881-1971)

'SINGE' WALL-LIGHT, CIRCA 1910

Patinated bronze

Signed *E. M. Sandoz*

Height: 40 cm. ; Width: 30 cm.

Bibliography

L'Art décoratif, May 1914, p. 174

Félix Marcilhac, *Sandoz sculpteur figuriste et animalier*, pp. 390-391, n. 773



6639 |

EDGAR BRANDT (1880-1960)

'LES JETS D'EAU' MIRROR, CIRCA 1925

Wrought iron and steel
Stamped *E. BRANDT* lower right
97 x 110 cm.

The theme of this piece is the same as the one of the famous 'Oasis' panel
designed by Edgar Brandt



6340 |

**EDGAR BRANDT (1880-1960)
& DAUM**

A 'POMMES DE PIN' TABLE LAMP, CIRCA 1920

Wrought iron, mottled and acid-etched glass
The base stamped *E. BRANDT*, the shade with a wheel-cut signature *NANCY*
with the Cross of Lorraine
Height: 51 cm.



6432 I

EDGAR BRANDT (1880-1960)
AN 'ANTIQUE' CONSOLE, CIRCA 1925

Patinated Wrought iron, steel and marble
Height: 92 cm. ; Width: 150 cm. ; Depth: 45 cm.

Bibliography

Edgar Brandt catalogue, circa 1926

Together with original *in situ* photographs dated 1929



6431 |

**EDGAR BRANDT (1880-1960)
& DAUM**

A PAIR OF 'TENTATION' FLOOR LAMPS, CIRCA 1925

Patinated bronze and inverted bell-shaped thick glass with gold leaf ; the base in marble
Each base stamped *E.BRANDT* and each shade signed *Daum Nancy* with the Cross of Lorraine
Height: 197 cm.

Bibliography

Edgar Brandt catalogue, circa 1926, for an illustration of the standard model
with different base and shade

Together with original *in situ* photographs dated 1929

No other example of this model is known to exist.
These were specially commissioned and are probably unique



Robert Zehil Gallery



6271 |

EDGAR BRANDT (1880-1960)
FIRESCREEN, CIRCA 1930

Wrought iron and patinated gilt-bronze, decorated with stylized mountains and waders
Stamped *E. BRANDT*
84 x 88 cm.



Robert Zehil Gallery

6175 |

MAURICE MARINOT (1882-1960)

BOTTLE, 1924

Internally decorated glass ; with original stopper
Height: 9.5 cm. ; Width: 11 cm.

Provenance

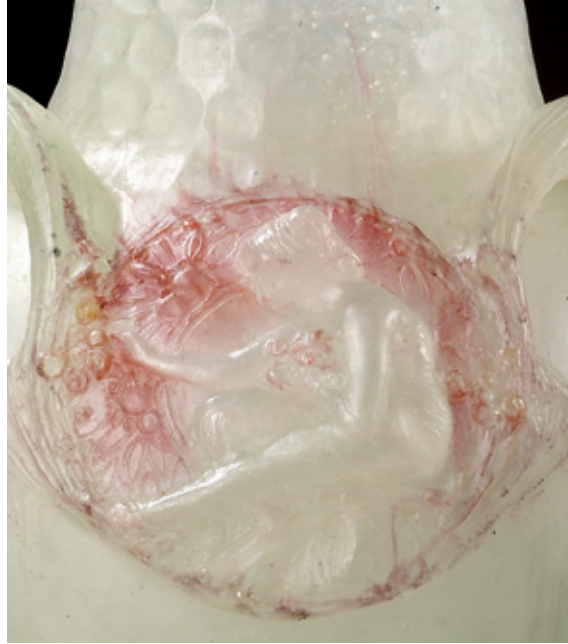
Benny Dessau, by descent

Benny Dessau was one of the great Danish industrialists of the 20th century. He was the CEO of the Tuborg Breweries from 1899 into the 1930s, founder of Tuborg Fondet, chairman of the board of the federation of Danish industry and involved in many other companies. Apart from his involvement in business life, he served as chairman from 1927 of the board of the Danish Museum of decorative arts, today known as Design Museum Denmark. In the 1920s and 1930s he was also the chairman for the Danish committee for international exhibitions, and as such held the main responsibility for Danish pavilions at the World exhibitions in that period, including the 1925 Paris exhibition

Bibliography

Félix Marcilhac, *Maurice Marinot, Catalogue raisonné de l'œuvre de verre*, les éditions de l'amateur, 2013, p. 131 and 397





5635 |

FRANCOIS-EMILE DECORCHEMONT (1880-1951)

'GRAND VASE TROIS FIGURES', DESIGNED IN 1914, EXECUTED IN 1914-1919

Model n. 59, translucent and partly coloured pâte-de-verre, decorated with three relief moulded medallions, each featuring a women set in profile

Stamped with artist circular mark

Height: 22.5 cm.

Bibliography

Véronique Ayroles, *François Decorchemont Maître de la pâte de verre*, éditions Norma, 2006, repr. p. 65 and 239 for the design

Only four examples of this design were executed, and none have been located other than the present example



6461 |

DAUM

ART DECO IMPORTANT TABLE LAMP

Frosted glass etched with a stylized vegetal pattern and a geometric design at the base ;
the mount in hammered metal
The shade and base signed *Daum France Nancy* with the Cross of Lorraine
Height: 65 cm.

Exhibited

L'exposition de la verrerie Art Déco, 25 April - 7 May 1990, Tokyo, Matsuya Ginza,
and 21 September - 3 October 1990, Osaka, Umeda Hankyu, p. 36, n. 42 in the catalogue



Robert Zehil Gallery



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JEAN DUNAND (1877-1942)
FRANCOIS-LOUIS SCHMIED (1873-1941)
BAS-RELIEF, 1926

Lacquer, eggshell and mother-of-pearl on a wood panel
80 x 20 cm.

Together with a menu dated 16 June 1926 reproducing the piece and signed by both artists



6108 I

GUSTAVE MIKLOS
'L'ACCORDEONISTE', 1939

A patinated bronze plaque
Signed *g. Miklos* and dated 39
36 x 17 cm.



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On the back cover:
EDGAR BRANDT (1880-1960)
FIRESCREEN, CIRCA 1930
(see on page 82-83)



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