



The Magic of Sèvres 1900

- *Paul ARTHUR* -

Robert Zehil Gallery

July 2020

MONTE-CARLO



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Sèvres and the Belle Époque

- Paul ARTHUR -



It was a cold grey January, several years ago when, leaving the Paris métro at Boulogne-Billancourt to cross the Pont de Sèvres, the monumental edifice of the Manufacture de Sèvres greeted me out of the fog. The building had been inaugurated in 1756 by its patron Madame de Pompadour, mistress of Louis XV. It is now the heart of the prestigious French Cité de la céramique.

On that outwardly cheerless morning, if I was quite oblivious to the weather - I was to meet Antoinette Fay-Hallé, Tamara Preaud and Florence Slitine.

Antoinette, if I may, unlocked the doors to the luxuriant store of historical ceramics and porcelains at Sèvres. Tamara, instead, opened my eyes to its immensurable archives, whilst Florence offered to guide me through the wondrous halls and laboratories and past the gargantuan kilns, explaining the manufacturing processes and beginning what was to become a long and enduring friendship. Before encountering these modern-day scholars, Sèvres had already conjured up other names to me, from Rodin to Doat, and from Carrière-Belleuse to Sandier. They were amongst those responsible for the design reform in French ceramic manufacture in the later nineteenth century that contributed to the magical culture and artistry of what was to become known as the *Belle Époque*.

The ceramic renaissance of the fin-de-siècle was largely induced by the spending power of the new bourgeoisie and the nouveau riche whose existence had been generated both by the industrial revolution and by the liberalism of the later years of Napoleon III's Second Empire and, later still, by the Third Republic. Thus, began the heady years of the universal exhibitions, with Paris taking a leading role as cultural capital of the West, if not of the globe. Paralleling the philosophical and social movements in England headed by John Ruskin and William Morris, art became no longer a privilege of the few, but accessible first to a much larger, cultured, clientele, and later, in diluted form, to the masses. In addition to this was the opening-up of trade with the Far East and the ensuing Japonist craze, that had swept Europe and America soon after Commodore Matthew Calbraith Perry of the United States Navy had opened up trade with Japan in 1854.

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New horizons were, thus, being revealed to Western society with the ever-increasing explorations of the globe and of the sciences and humanities, through time and space, from Charles Darwin and William Morris to Thomas Edison and others. The nineteenth century provided exciting times for many, and particularly for those with imagination and daring and, of course, with money or grit.

At the 1889 World Exhibition in Paris, the products of the Manufacture de Sèvres had been criticised by some of the more forward-thinkers of the time (Cret 1904, 361) for their lack of innovation, as Europe was embarking upon the art nouveau movement and the pursuit of innovative styles and techniques.

Independent ceramic artists such as Ernest Chaplet, Auguste Delaherche and Jean Carriès were experimenting with new forms and materials, often inspired by works and techniques imported from the Land of the Rising Sun.



Indeed, some of these had their ateliers in the town of Sèvres itself, located only metres away from the State manufactory (Bréon and Slitine 2007), thus profiting from the prestige associated with the name. One of the first was Félix-Optat Milet (1838–1911) who had worked as a modeler and sculptor at the Manufacture from 1855 to 1879, having been introduced to the firm by his elder brother Ambroise. He opened his own atelier with its kiln at 8 Rue Troyon, Sèvres, in 1866. There he manufactured Japonist and Chinese-inspired ceramics by the later 1870s, introducing *sang-de-bœuf* or oxblood red glazes by 1881. From 1876 he also collaborated with Clément Massier, the inspired ceramist at Golfe-Juan/Vallauris in the south of France, and may have supplied works for Le Grand Dépôt department store in Paris, owned by Émile Bourgeois. Milet's firm was undoubtedly the largest and most important independent and creative manufacturer in the town of Sèvres, employing such noted artists as Émile Belet, Émile Diffloth and Amalric Walter, the last of whom was to rise to fame as the manufacturer of myriad objects in glass paste (*pâte de verre*) at Nancy.

Another famous name was the gifted Albert-Louis Dammouse (1848–1926) brother of another ceramic decorator Édouard Dammouse. Like Milet, Albert had also worked at the *manufacture*, where, from 1868 until the Franco-Prussian war of 1870, he assisted the noted Marc-Louis 'Miles' Solon, who left to work for Mintons pottery at Stoke-on-Trent, England, where he introduced his popular *pâte-sur-pâte* decorative technique. In 1871 Dammouse established his own atelier at 12 rue des Fontaines, Sèvres. There, he created much of his *pâte-sur-pâte* or *pâte-d'émail*, for which he obtained prizes in 1873 and 1875, and was later said to have surpassed his mentor. As he did not have his own kiln until 1892, it is believed that he fired his ceramics at Limoges, although the suggestion that he also used the kiln of his friend Félix-Optat Milet is quite likely. By 1875 he established collaborations with Charles Haviland's Atelier d'Auteuil in Paris, as well as with the firm of Jean Pouyat at Limoges. His porcelain with *grain de riz* decoration manufactured at the latter was inspired by work of the Japanese Kyoto kilns and was exhibited at the Exposition Universelle of 1878. His mentor from 1882 to 1885 was the renowned Ernest Chaplet, director of Haviland's atelier at 153 Rue Blomet in Paris, whose vases he often embellished with floral motifs.



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Perhaps the most innovative of the independents was Taxile Maximin Doat (1851–1938) (Bréon & Slitine 2007, 18–21). Trained at Limoges and later at the *École des Beaux-Arts* in Paris, he joined Sèvres in 1877, developing *pâte-sur-pâte* decorated porcelains. In 1892, he was permitted his own kiln, so that he could follow the entire production process. From 1900, presumably inspired by the works on show at the Exposition Universelle, his ceramics took on art nouveau forms including Japoniste gourds or colocynths. However, refusing to follow the directives of the administrator Émile Baumgart, that prohibited employees from acting independently, he was forced to leave the *manufacture* in 1905. He continued to produce ceramics in his Villa Kaolin atelier at Sèvres until 1909, when he left to direct the School of Ceramic Art at the People's University at University City in Missouri. There, he influenced ceramists such as Adelaide Alsop Robineau and Frederick and Agnes Rhead. By early 1911, the People's University was in such difficulty that Doat was obliged to take on a new assignment as director of the University City Porcelain Works. This was likewise unsuccessful. In 1914 he returned to Sèvres to continue to produce ceramics into the 1930s in his traditional style and in his own atelier.

Sèvres, thus, had strong competition from both near and afar. In the late nineteenth century some savants had even lobbied for the closure of the manufactory (Jones, 2014). Nonetheless, the firm was an embodiment of the French State, one of its mirrors of national prowess and pride in art and culture. Its

very existence was the response of Louis XV to the state-sponsored porcelain manufactories of other leading nations in Europe, such as Meissen in Germany, Prussia's *Königliche Porzellan-Manufaktur* in Berlin, Capodimonte in the Bourbon kingdom of the Two Sicilies and Royal Copenhagen.

In reaction to the criticism, a presidential decree of 15 December 1891 stipulated that the Manufacture de Sèvres need search for innovative forms and decorations and develop ceramics that included new porcelain recipes that permitted greater flair in colouring and effect, as well as advancing the use of stoneware or grès, that had begun to find its employ as a highly resistant material in architectural embellishment.

In 1891 the extremely competent Emile Baumgart was appointed administrator, the chemist Georges Vogt was promoted to technical director, and Auguste Jules Coutan was given the post of director of artwork, whilst Ernest Baudin was nominated technical director the following year.

If at first somewhat conservative and measured in engaging in the art nouveau movement, Sèvres possessed first-class technicians who were up to the task of renovation. Above all there was the aforementioned Vogt, who devised the Sèvres formula for stoneware (*grès-cérame*) and who had earlier, in 1882, together with the then administrator Charles Lauth, devised the innovative recipe for hard-paste or *pâte nouvelle* porcelain. It enabled kiln firing at a lower temperature than before, allowing a greater range of coloured glaze effects and pigmentation, including both crystallisation and the *sang-de-boeuf* or oxblood coloured glaze (p.52-53). For many years this last had had been an unfathomable and sought-after Oriental colour effect, worthy of nobility, finally revealed in the West through the studies of Ernest Chaplet and his chemist, Lebrun de Rabot (Arthur, 2015, 236).

Adding to the repertoire of techniques was the painstaking, though highly rewarding, *pâte-sur-pâte* method of slip decoration, resulting in a cameo-like effect on ceramics. Although devised at Sèvres from 1850, particularly at the hands of Marc-Louis Solon, who later transferred the method to Mintons, it became a hallmark of Taxile Doat's art nouveau ceramics. Almost in antithesis to *pâte-sur-pâte* was the technique of *ajourée*, that entailed perforating the ceramic body or, at least, of thinning the decorated surface of a vase so much so that the treated area became translucent (p. 114-115 and p. 116-117). The chief art nouveau practitioner of *ajourée* was the independent ceramist Camille Naudot, although some workers at Sèvres likewise mastered it.

After having worked on jewellery, André Fernand Thesmar perfected the *émaux translucides* or *cloisonné* for soft-paste porcelain or *pâte tendre*, that was adopted by Sèvres (p. 118-119, 120-121, 122-123).

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Even more revolutionary for Sèvres was the fabrication of stoneware. It had initially been devised for external architectural decoration, as it withstood the vagaries of the weather, but was soon employed for the manufacture of vases and figurines, given its appealing surface effects.



These techniques and more were to be taught at the prestigious École de Céramique, established in 1893, from which many leading ceramists were to graduate and to work not only in France, but also in Belgium, Germany, Spain, the United States and even Japan. Thus, a number of highly competent and inventive artists, many quite young, were to be employed from the 1890s. They included Léon Kann, Henri Barberis, Eugénie Bethmont, Jeanne Bogureau, Jules Clément Chaplain, Henri Lasserre, Gabrielle Rault, Martial Simas, to name but a few. Kann, who had already worked for Ernest Baudin before the latter became *chef des ateliers de fabrication, des travaux et des fours* at Sèvres in 1892, is well-known for his impressive vegetal interpretations (1898 fennel service: p. 36-37), rivalling those of the established Nancéen sculptor Ernest Bussièrre. Other, already established employees, appear to have gained a new lease on life, such as Chéret and Sandoz. Some vases were even provided with iron, bronze or silver mounts, by jewellers as famous as Cardeilhac or Edgar Brandt. But to top all these artists and technicians, French parliament appointed the extremely gifted and hard-working designer Alexander Sandier as art director at Sèvres in 1897, in time to prepare for the 1900 World Fair in Paris. Already a well-known architect in North America, having designed things from Christmas cards to buildings, including the interior design of William Henry Vanderbilt's home, as well as being one of the organizers of exhibits at the World's Columbus Exhibition in Chicago in 1893. With his deceptively simple vase forms, often orientalising or derived from nature, he was largely responsible for having introduced the manufactory to the art nouveau movement and to have laid the technical base for art deco and later styles. In his quest for innovation, he promoted ceramic artists from the Ecole de Guérin on the Boulevard du Montparnasse in Paris, where the celebrated Eugène Grasset taught decorative composition up until its closure in 1905 (Laurin, 2014). Such was

the importance of the school in the work carried out at Sèvres that the ceramic artist Adelaide Alsop Robineau, director of the American journal *Keramic Studio*, enquired if it would be willing to host foreign students including, rather significantly, women, whose contribution to the decorative arts was justly becoming ever more appreciable. Sèvres ceramic revolution, best expressed to the public at 1900 Universal exhibition in Paris, quickly bore fruit, with its new line of products heralded internationally for their vitality and innovation (Baumgart, 1901; Vogt, 1901, 43-45; Molinier, 1903).

The Sèvres products presented in this catalogue, some of which were exhibited in the 1900 exhibition, form a comprehensive and remarkable group of vases and statuettes that represent the development of both ceramic art and sculpture from roughly the 1880s to the First World War. Some were even edited in bronze. Rarely, outside of Sèvres itself, does one have the chance to see so many masterpieces of the company in a single venue, illustrating the progression and growth of both male and female artists through the styles of the times. Well-over fifty artists and technicians are represented, many of whom were employees of Sèvres, including chemists and technicians, designers of the models, painters, sculptors, moulders and executors, and student apprentices. Through their labour, it is clear to see the transition from the somewhat over-rich decoration of complex vases, often with classical Greek and Roman shapes typical of much of the nineteenth century, to the development of simpler and more appealing forms used as canvases for innovative glaze effects and colours or vegetal art nouveau motifs.

Almost nobody is missing, whether employees or collaborators of Sèvres! Thus, we have the independent Hector Guimard, architect and iconic figures of the art nouveau movement, loved throughout the world for the Paris metro entrances and his interpretation of the asymmetrical *coup de fouet* or whiplash ornamentation. His is the innovative vase de Cerny, also an impressive example of the best effects of glaze crystallisation (p. 12-13).



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Another masterpiece on show is the Juno plate (p. 14-15), which particularly strikes the eye. Employing the *pâte-sur-pâte* technique, it was designed by the painter Paul-Joseph Blanc, also known for his tapestries exhibited at the 1900 World Fair.

Simas, with his Grasset-like women and colour palette, was another pictorial artist and famous illustrator who, in an atelier in Paris, also designed posters and models for ceramic panels produced by the successful firm of Sarreguemines in north-eastern France. His vase 'de Montchanin C' (p. 18-19) is typical of his work.

Alexandre Sandier was not the only designer to renew ceramic forms. Anatole Fournier's 'vase des Pommerets', for instance, was designed in 1903, and produced in versions decorated by different artists, including Henri Barberis (p. 20-21). It represents a liberal interpretation of the Japonist vogue in gourds and other plant forms. Indeed, nature and Japonism were frequently combined in the symbolic gourds, such as the anonymous 1901 and 1904 examples in porcelain (p. 22-23 and p. 26-27, respectively), examples by Alphonse Sandoz (p. 24-25 and p. 46-47) and Jules Cheret (p. 34-35), or those by Kann (p. 28-29, p. 30-31), one of which is charmingly alive with slinking snails (p. 32-33).

Japonist influence may be also seen on various painted vases, such as the delightful marine-themed examples by Drouet (p. 48-49) or, once again, by Mimard (p. 50-51).

Thus, the Sèvres output catered to differing tastes. On the one hand was the new range of restrained designs which, as with some Chinese ceramics, were intended to make the most of the effects of colour, light and glaze. A particularly rare piece would appear to be the celadon incense-burner (p. 112-113), that would surely have appealed to the Chinese Imperial Court of the Song dynasty (AD 960-1279). The *ajourée* and *sang-de-boeuf* vases would appear to fall into such a category. On the other hand, were the highly painted wares, generally inspired by nature, such as the vases often with symmetrical floral decoration by artists such as Henri Brecy (who also designed the maize vases: p. 40-41; and decorated p. 88-89, a Sandier form with artichokes), Gébleaux, Lasserre, Rault. Mimard was the decorator of the superlative peacock-feather vase (p. 16-17), another motive much in vogue in the art nouveau repertoire.

As may be seen, influence from Classical art and mythology had been almost expelled from Sèvres ceramics, turning especially to nature and its abstractions (Cret, 1904). Particular exceptions are the Juno plate and the *pâte-sur-pâte* embellishments by Taxile Doat, as well as several sculpted bisque figures.

Thus, quite aside from the porcelain and stoneware vases, the current exhibition illustrates sculptural works of some of the most important French sculptors of the *fin-de-siècle*. Indeed, Sèvres had effectively reintroduced sculptural work under the impulse of the sculptor Albert Ernest Carrier-Belleuse, art director between 1875 and 1887 (Jones, 2014, 90ff.). The oeuvre of Jules Dalou, one of the various artists who fled Paris to work in London during the Franco-Prussian War of 1870 and the uprising known as the Paris Commune the following year (e.g. Corbeau-Parsons, 2017), and thus suitably represented in the collections of the Victoria and Albert Museum, is here illustrated through a couple of works, including his remarkable statuette of "false truth" (*La vérité méconnue*: p. 142-143), quite likely referring to the politically-charged *affaire Dreyfus*, that had an effect on the contemporary arts (cf. Balakirsky Katz, 2013, 360). Of historical reference is, instead, the figure of Jean d'Arc by Raoul Larche. There is, furthermore, a particularly good group of oeuvres by the sculptor Théodore-Rivière, well-known for his representations of the contemporary dancer Loie Fuller. His are the ethereal and seductive courtesan *Phryne*, after Jean-Léon Gérôme's painting *Phryne devant l'Areopage* (1861) (p. 128-129) and *Le Réveil* or the poet Sappho (p. 134-135). Jean Escoula's mythical *Chloé endormie* (p. 130-131) is also particularly touching, whilst Descomps maiden is more brazenly erotic and probably refers to the Phoebe of Greek mythology and Charles Baudelaire's volume of poetry *Les Fleurs du Mal* (1857), which greatly influenced the Symbolists (p. 132-133). Mythical figurines of ancient Greek mythical interest conclude with Denys Puech's *L'Aurore* (p. 126-127) and Lemaire's *La roche qui pleure* (The crying rock), the latter being the nymph Niobe (p. 160-161) bewailing the slaying of her children by Apollo and Artemis.



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Much sculptural work remained of classical inspiration, which provided a host of seductive female figures. Indeed, statuettes became a vogue, particularly after the discovery of the ancient Tanagra figurines in 1870, exhibited in Paris from 1878, and the famous Greek statuette “Titeaux”, found on the Athenian acropolis, in 1846 and on display in the Louvre (Jeammet, 2010). Sculptors, however, also searched for new themes. Thus, cutting across the social classes, we also have “*Les Tanagra d’aujourd’hui*”: Parisian ladies by Varenne (p. 156-157) and Clerget (p. 124-125), the famous Danseuses that met with international acclaim by Agathon-Léonard (p. 144-145 and p. 148-149), the the traditional Breton and Zeeland figures by Laporte Blairsy (p. 154-155 and p. 152-153) and Sudre (p. 158-159), loved by artists such as Gauguin, as well as one of Dalou’s poignant manual labourers.

By the turn of the 1800s, Sèvres had been revolutionised, and its art had struck at the very heart of the new century: it had become an international beacon of artistic activity and ingenuity and fully representative of the *Belle Époque*.



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"Beauty appears to us in perpetual variety ... forms are engendered by ever-differing movements. Look at the forest, with its thousands of trees of various species, its greens of multiple tones, with its carpet of flowers : you have an impression of unity obtained through infinite variety. What decorative scheme could be finer, more intoxicating? Consider then just one of these plants, which assemblage creates a forest: see how each tree, each bush, differs from its neighbours. Never does one branch resemble another. Never a flower is alike. What a lesson for the architect, for the artist who knows how to look in this admirable repertoire of shapes and colours!"
H. Guimard, cited by V. Champier, *Le Castel Bérange et M. Hector Guimard, Architecte*, Revue des Arts Décoratifs, January 1899, p. 10

5729 I

HECTOR GUIMARD (1867-1942) "Vase de Cerny", 1902

Glazed stoneware with a polychrome crystalline decor
Signed at the base with the monogram of the artist *H.G.*; marked beneath *Sèvres*
and with the manufacturer's triangular inkstamp *S / 1902*
27.5 cm. high

The design is listed in the archives of the Sèvres Manufacture as *Vr', 3^{ème} série, n.8, folio 247*. Only twelve examples of this design were executed. One is at the Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York, gift of Mrs Hector Guimard, 1948. Another is at the Saint Louis Art Museum since 2006
Two others are in the collections of the Sèvres Museum (inv. MNC 16112 & MNC 15813)

Exhibited

Société des Artistes Français, Paris, 1905
Hector Guimard, The Museum of Modern Art, New York, 10 March-10 May 1970; California Palace of the Legion of Honor, San Francisco, 23 July-30 August 1970; Art Gallery of Ontario, Toronto, 25 September-9 November, 1970;
Musée des Arts Décoratifs, Paris, 15 January-11 April 1971, ill. p. 32 in the exhibition catalogue
L'Art de la poterie en France de Rodin à Dufy, Musée National de Céramique, Sèvres, June-October 1971,
nos. 266 and 267 in the exhibition catalogue
Porcelaines de Sèvres au XIX^{ème} siècle, Musée National de Céramique, Sèvres, 24 May-5 November 1975,
ill. p. 46, nos. 505 and 506 in the exhibition catalogue
Guimard, Paris, Musée d'Orsay, 13 April-26 July 1992; Lyon, 25 September 1992-3 January 1993, ill. p. 263
Sèvres 1900, Musée des Beaux-Arts de Nancy, 9 December 1996-27 January 1997, ill. p. 25

Literature

La Décoration Moderne, XIII^{ème} année, Céramique 12, pl. 60
L'Art Décoratif aux Expositions des Beaux-Arts, 1905, 1^{ère} série, ill. pl. 64
Maurice Rheims, *L'Objet 1900*, Arts et métiers graphiques, 1964, ill. pl. 84. (Collection Musée National de la Céramique, Sèvres)
Henri Poupée, *Actualité de Guimard*, La Construction moderne, July-August 1970, pp. 41-57, ill. p. 47
Felipe Ferré & Maurice Rheims, *Hector Guimard Architecte*, La Bibliothèque des Arts - Paris, 1985,
ill. p. 190-191, p. 218-219 in the English version edited by Harry N. Abrams, Inc., New York
Marie-Noëlle Pinot de Villechenon, *Sèvres - Une collection de porcelaines 1740-1992*, Musée National de Céramique,
Réunion des musées nationaux, August 1993, ill. p. 112
Renate Ulmer, *Art Nouveau Symbolismus und Jugendstil in Frankreich*, Arnoldsche, 1999,
ill. p. 215, no. 212 in the exhibition catalogue
Jean-Paul Midant, *L'Art Nouveau en France*, L'Aventurine, Paris, 1999, ill. p. 28
"Ce vase est un des fruits de la collaboration entre Hector Guimard et la Manufacture Nationale de Sèvres. Après le vase-jardinière "des Binelles" et le vase "de Chalmont", la célèbre institution éditée entre 1903 et 1907 une douzaine d'exemplaires de ce modèle. Nous savons, grâce à une photo d'époque tirée du premier numéro de La Revue d'Art, que son existence est avérée dès 1899 puisque Guimard le présente dans une petite vitrine, entouré des derniers objets et meubles de sa production, même s'il ne s'agit probablement que d'un prototype préfigurant la version définitive de Sèvres. Le vase "de Cerny", par les mouvements agités de la céramique que l'on retrouve à son sommet, est typique du style débridé adopté par l'architecte-décorateur au début de sa carrière tandis que la partie inférieure nous rappelle la fonctionnalité première de l'objet. Sur la douzaine d'exemplaires sortis des ateliers de la Manufacture Nationale, un certain nombre est parvenu jusqu'à nous. Une bonne moitié est visible actuellement dans les collections de musées européens et américains, les autres se trouvent principalement dans des collections privées, là encore des deux côtés de l'Atlantique. Appartenant à cette dernière catégorie, le vase de la collection Zehil est remarquable par la complexité des motifs et la variété des couleurs. Les cristallisations du grès, obtenues par la projection aléatoire de particules métalliques durant la cuisson, rendent cet exemplaire particulièrement rare". *Le Cercle Guimard*, 11 July 2013
"A most striking decoration of the feasts in former days was the *paon revitu*, that is the peacock served with his aigrette and his plumage. In our own day the pheasant also appears on the festive board. The colours of these birds ... and their tails and wings, when properly disposed, form excellent subjects to reproduce in enamel" A. Sandier, *The Modern House: Its Decoration and Furniture: VII. The Dining Room: The China*, *The Decorator and Furnisher*, Vol. 18, no. 6 (Sep., 1891), pp. 214-216



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"A most striking decoration of the feasts in former days was the paon revitu, that is the peacock served with his aigrette and his plumage. In our own day the pheasant also appears on the festive board. The colours of these birds ... and their tails and wings, when properly disposed, form excellent subjects to reproduce in enamel"

A. Sandier, *The Modern House: Its Decoration and Furniture: VII. The Dining Room: The China*,
The Decorator and Furnisher, Vol. 18, No. 6 (Sep., 1891), pp. 214-216

2162 |

JOSEPH BLANC (1846-1904), designer
LOUIS-JULES MIMARD (BORN 1868), gilding decorator
ERNEST-ÉMILE DROUET (1878-1920), figures decorator
Plate "Juno", designed 1896

Pâte-sur-pâte with a design of the goddess Juno. Decor in semi-relief in shades of pink, lavender, green, blue, beige and pale yellow; peacock feathers highlighted in gold
Bearing the manufacturer's stamp *S96* in a black rectangle. Circular decoration stamp *Décoré à Sèvres 97*
Incised *C96 6 PN* (for pâte nouvelle)
46.5 cm. diameter

According to the Manufacture Nationale de Sèvres archives, two examples of this plate were executed with slight variations
The original watercolour by Joseph Blanc is kept at the Manufacture Nationale de Sèvres

Exhibited

Exposition Universelle, Paris, 1900, Sèvres no. 286
The Delicate Glow: On Peacocks and Mother of Pearl in Art Nouveau, Kunsthalle Mannheim,
25 September 2015-17 January 2016, ill. p. 57



2795 |

JOSEPH CHÉRET (1838-1894), form designer
CHARLES FRITZ (active at Sèvres between 1902 and 1950),
decorator of the vase in 1903
LOUIS-JULES MIMARD (1868- d. after 1933), peacock feather designer
"Vase de Bourges à anses", designed 1893

Pâte Nouvelle (PN) 1900
Bearing the triangular manufacturer's stamp for 1900 and decoration mark for 1903. Signed *L. MIMARD*
25 cm. high

Another example is in the Musée de Mâcon

Literature

For illustrations of the "Vase de Bourges à anses":
Claire Magnien & Benoit Mahuet, 2011, *Lafayette, Tcho-San, Feuilles de Carotte... la Manufacture de Sèvres de 1872 à 1905*,
Musées de Macôn, pp 51 and 73

For illustrations of the vase with a different design:
L'Art Décoratif, October 1900, p. 2 (Exposition Universelle de 1900)
Émile Baumgart, *La Manufacture Nationale de Sèvres à l'Exposition Universelle de 1900*, Paris, Librairie des Beaux-Arts,
plate 19, no. 68 in the exhibition catalogue
Jean Paul Midant, *Sèvres-La Manufacture au XX^{ème} siècle*, Paris, Michel Aveline Editeurs, 1992, p. 24
Joseph Chéret, "directeur des travaux d'art suppléant" from 1886-87 designed only a few forms for Sèvres
(one large vase destined for the Paris Opéra foyer). His concentration on a restricted number of models rewarded him
with the "Prix de Sèvres" in 1897 for his form and decorative composition depicting "le Passage de Vénus sur le Soleil",
project for the spacious vestibule of la Bibliothèque nationale



5527 |

**ALEXANDRE SANDIER (1843-1916), form designer
ERNEST-ÉMILE DROUET (1878-1920), decorator
EUGÈNE-MARTIAL SIMAS (1862-1939), decor designer
"Vase de Montchanin C", 1898**

Hard paste glazed polychrome porcelain; the original base in hammered copper
Bearing the manufacturer's triangular stamp and decorating stamps for 1898
81 cm. high

A spectacular vase, with a copper base, that clearly expresses the influence of Eugène Grasset
on the decorative arts of the Belle Époque

According to Mrs Tamara Préaud, former archivist at the Manufacture Nationale de Sèvres,
this vase was first sold in January 1899, for 2000 francs (Registre Vv 11, folio 111, no. 61)
The example at the Musée national de la Céramique at Sèvres does not have the base

Exhibited

Probably Exposition Universelle, Paris, 1900, Sèvres nos. 268-269

Literature

Vases in the same shapes are illustrated in *L'Art Décoratif*, October 1900, p. 9
Art et Décoration, November 1903, p. 358

Two "Figures" decors on two vases de Montchanin (première grandeur) executed by Émile Drouet
after a design by Eugène Simas are mentioned in the *Catalogue des œuvres exposées
par les Manufactures nationales de l'État*, Paris, 1900, p. 50



3853 |

**ANATOLE ALEXIS FOURNIER (1864-1926), form designer
HENRI BARBERIS (active at Sèvres between 1897 and 1907), decorator
"Vase des Pommerets", 1903**

Glazed porcelain with a relief decoration of lilies
Bearing the manufacturer's triangular stamp for 1906
57.5 cm. high

The original model, without the relief ornamentation, was designed by a student
at the famous school of design, the École Guérin in Paris, in 1903

An identical vase is in the collections of the Sèvres National Manufactory, inv. MNC15884

Literature

Isabelle Laurin, *L'Art nouveau. Sèvres. L'École Guérin et le vase des Pommerets*,
Revue de la Société des Amis du Musée National de Céramique, 2010, p. 132-142, no 19



3641 |

DESIGNER UNKNOWN
Coloquinte vase, 1901

Fruit-shaped porcelain with a beige coloured glaze, the stopper simulating the stem
Bearing the manufacturer's triangular inkstamp for 1901
16.8 cm. high



5262 I

ALPHONSE ÉMILE SANDOZ (1847- d. after 1920)
Coloquinte "vase de Champrosay", small model, 1898

White porcelain glazed with cloudy blue and green
Bearing the manufacturer's triangular ink stamp for 1900
14.5 cm. high

Exhibited

Sèvres 1900, Musée des Beaux-Arts de Nancy, the same design in darker shades, ill. p. 30 in the exhibition catalogue,
collection du Musée National de Sèvres, inventory number 924 1 6

Literature

Jean Paul Midant, *Sèvres - La Manufacture au XX^{ème} siècle*, Michel Aveline éditeur, 1992, p. 27:
The model executed in another height with a crystallized glazed illustrated, collection Mobilier National, Paris
Claire Magnien and Benoit Mahuet, 2011, *Lafayette, Tcho-San, Feuilles de Carotte...*
la Manufacture de Sèvres de 1872 à 1905, Musées de Macôn, pp. 40 and 70



6954 |

DESIGNER UNKNOWN
Small coloquinte vase, 1904

White porcelain glazed polychrome and gold with a vegetal decor
Bearing the manufacturer's stamp for 1904
10 cm. high



2797 |

LÉON KANN (1859-1925), form designer
Vase "gourde de Bruyères", 1899-1900

Pâte Nouvelle (PN) 1900
21 cm. high

Similar examples are in the collection of the Musée National de Céramique at Sèvres, inv. no. MNC 25 522, in the collection of Mobilier National and in the collection of the Musée national Adrien-Dubouché in Limoges, inv. no. 7704

Literature

Antoinette Fay-Hallé & Barbara Mundt, *La porcelaine européenne au XIX^e siècle*, Office du Livre, Fribourg, Switzerland, 1983, ill. p. 252, plate 413
Jean Paul Midant, *Sèvres: La Manufacture au XX^{ème} siècle*, Paris, Michel Aveline Editeur, 1992, p. 38



5232 |

LÉON KANN (1859-1925), form designer
Pitcher, 1899

White porcelain glazed beige with green highlighting
15 cm. high

Bearing the manufacturer's triangular stamp for 1904

Literature

Porcelain de Sèvres. Collection du musée des Beaux-Arts de Troyes, 2012, p. 77,
where the design is labelled as being by Alphonse Sandoz



7329 I

LÉON KANN (1859-1925), form designer
"Gourde aux escargots", 1901

Hard paste white porcelain with a matte glaze, relief decoration of sweet peas and snails
Signed and bearing the manufacturer's stamp
22.5 cm. high

Only two other examples are known to exist:
Paris, Musée des Arts décoratifs, inv. SEVRES2011.D.75.1-2
New York, Metropolitan Museum of Art (lacking the stopper)

Literature

Jean Paul Midant, *Sèvres: La Manufacture au XX^{ème} siècle*, Michel Aveline éditeur, 1992, ill. full colour p. 39



7322 I

JOSEPH CHÉRET (1838-1894), form designer
"Vase d'Agen", designed 1893

Porcelain with a crystallized decor
Bearing the manufacture's triangular stamp for 1903
25 cm. high

Literature

For a similar shape: Jean-Paul Midant, *Sèvres La Manufacture au XX^{ème} siècle*, Michel Aveline éditeur, 1992, ill. p. 23



2827 |

LÉON KANN (1859-1925), form designer
Coffee service "Fenouil", 1898

White porcelain (PN) glazed white with green highlights comprising coffee pot, milk pot, sugar bowl,
two cups and saucers and matching tray
Bearing the manufacturer's oval stamp for 1898 under each piece

Exhibited

Sèvres 1900, Musée des Beaux-Arts de Nancy, cup and saucer ill. p. 33 in the exhibition catalogue
1900, Galeries nationales du Grand Palais, Paris, 14 March-26 June 2000, ill. p. 282, no. 301 in the exhibition catalogue

Literature

La Décoration Moderne, XIII^{ème} année, 1905-1906, pl. 7



7394 |

LÉON KANN (1859-1925), form designer
Coffee service "Pommes de pins", 1902

Comprising four cups and saucers and one sugar bowl porcelain with a relief decoration of pinecone scales

Bearing the manufacturer's marks *S/1905, pâte nouvelle*

Sugar bowl: 14.2 cm. high

Each cup: 6.8 cm. high

Each saucer: 13 cm. diameter

Another example of the sugar bowl is part of the collections of the Château-Musée de Boulogne-sur-Mer (INV. 480L)

Exhibited
1904, St. Louis: Exposition internationale



2956 |

HENRI BRECY (active at Sèvres between 1881 and 1928), form designer
Pair of bottles "Epis de Maïs", 1900

Glazed porcelain; each with original stopper
Bearing the manufacturer's stamp for 1901
16.5 cm. high

Exhibited
Exposition Universelle, Paris, 1900

An identical bottle without its stopper was acquired in 1905 by the French State for the Musée des Ursulines in Mâcon and another one complete for the Musée de Saint-Nazaire. Both are today in the collection of the Cité de la Céramique in Sèvres. Another, with stopper, is in the Holburne Museum, Bath (Handley-Read collection), and a further example, without its stopper, is in the Musée des Beaux Arts de Quimper

Literature
L'Art Décoratif, October 1900, *La manufacture nationale de Sèvres à l'exposition universelle*, similar example ill. p. 12



2958 |

EUGENE-ALFRED LELIEVRE (1856-1945), form designer
Vase "Artichaut", 1904

Small porcelain vase in tones of white and shades of brown
Base and rim highlighted in gold
Signed underneath
Bearing the manufacturer's stamp and gilding stamp for 1904
10 cm. high

Literature

L'Art Décoratif aux Expositions des Beaux-Arts, Librairie d'art décoratif, 1^{ère} série, 1904, Armand Guérinet, for an identical vase executed in bronze ill. pl. nos. 2 and 3, and wrongly attributed to E. Bertrand (unknown artist)

According to the Manufacture Nationale de Sèvres's archives, the "Artichaut" vase is attributed to Léon Kann in 1908, hence four years after the Salon. This is surely a mistake since the vase is well signed by Lelièvre and is dated 1904. In the Guérinet folio, a whole page is attributed to a certain Edmond Bertrand and one can clearly notice the signature of Lelièvre next to our vase. It is therefore quite plausible that the entire page is the work of Lelièvre. Strangely, in *The Paris Salons*, vol. V, p. 77, Alistair Duncan attributes this same page to Edmond Becker thus adding confusion to the confusion!



JULES DEVICQ (1867-1930), form designer
Vase

Glazed stoneware or grès resembling an artichoke with polychrome glaze
Signed beneath with the artist's monogram and stamped *SEVRES* incised
37.5 cm. high

This would appear to be a variant of the vase d'Aiseray, designed by Henri Barberis in 1897



5102 |

**ALPHONSE ÉMILE SANDOZ (1847- d. after 1920), form designer
Vase "d'Apremont", 1902**

Hard-paste porcelain
Bearing the manufacturer's stamp for 1902
35.4 cm. high

An identical vase is in the collection of the Musée national de la céramique at Sèvres, inv. no. 15913

Exhibited

1900, Galeries Nationales du Grand Palais, Paris, 14 March-26 June 2000, ill. p. 282, no. 300 in the exhibition catalogue

Literature

Émile Molinier, "Les plus récents Travaux de la Manufacture de Porcelaine de Sèvres", *Art et Décoration*, November 1903, ill. p. 364, "Signalons encore une autre innovation: les vases à décor en relief exécuté par le moulage. On trouvera ici quelques échantillons de ces nouvelles pièces, notamment une bouteille de M. Sandoz qui est d'une belle venue. En ce genre et dans cette nouvelle voie on peut produire beaucoup de choses intéressantes"
Antoinette Faj-Hallé & Barbara Mundt, *La porcelaine européenne au XIX^{ème} siècle*, Office du Livre S.A., Fribourg, Switzerland, 1983, ill. p. 232, pl. 415



6827 I

**EUGÉNIE-ALEXANDRINE BETHMONT, form designer
ERNEST-ÉMILE DROUET (1878-1920), decorator
Vase "Clermont" C "Poissons"**

White porcelain glazed in shades of blue with an aquatic decor
Bearing the manufacturer's stamp for 1909
58 cm. high

Ernest-Émile Drouet studied decoration from 1875 to 1885, worked as a modeler from 1886 to 1901
and as a decorator from 1901 until 1920

Literature

Alexandre Sandier and Georges Lechevallier-Chevignard, *Formes et décors modernes de la Manufacture Nationale de Sèvres*,
Paris, 1913, pl. 13



7137 |

**GENEVIEVE RAULT, (active at Sèvres between 1896 and 1915),
form designer
LOUIS-JULES MIMARD (Born 1868), decorator
"Vase de Chatou", 1899**

White porcelain glazed with a japonist decor of weeds on a pale yellow background
Bearing the manufacturer's stamp for 1903 and decoration for 1909
24 cm. high

The vase de Chatou also comes with a stopper, handles applied decoration



7002 |

ALEXANDRE SANDIER (1843-1916), form designer
Vases "d'Alençon à pans"

White glazed porcelain with sang de boeuf glaze
Marked *PN* (for *pâte nouvelle*) and bearing the manufacturer's stamp for 1902
43 cm. high ; 18 cm. wide



7373 |

HENRI BARBERIS, form designer
Vase de Beaune, circa 1903

White porcelain with a polychrome iridescent glaze; the original mount in bronze
Bearing the manufacturer's triangular stamp for 1905
19.5 cm. high



7181 |

EUGÉNIE-ALEXANDRINE BETHMONT, form designer
"Vase de Clermont", 1903

White porcelain with crackle celadon glaze
Bearing the manufacturer's stamp for 1904
60 cm. high



3979 |

ALEXANDRE SANDIER (1843-1916), form designer
"Vase de Montchanin", 1896

White porcelain glazed pink, red and gold with a decor of waterlilies
Bearing the triangular manufacturer's stamp
23 cm. high

5200 |

ALEXANDRE SANDIER (1843-1916), form designer
HENRI-LOUIS-LAURENT ULRICH, decorator
LÉONARD GEBLEUX (1861-1930), decor designer
"Vase de Montchanin", 1896

White porcelain glazed blue with a stylized floral pattern
Bearing the manufacturer's oval stamp for 1899
23 cm. high

Exhibited
Exposition Universelle, 1900

2782 |

ALEXANDRE SANDIER (1843-1916), form designer
DENIS LIGUÉ (active at Sèvres between 1881 and 1911), decorator
"Vase de Monchanin", 1896

White porcelain glazed polychrome with a floral pattern
Bearing the triangular manufacturer's stamp for 1900 and decoration mark for 1904
23 cm. high



7481 |

ALEXANDRE SANDIER (1843-1916), form designer
Vase de Montchanin, 1896

Yellow celadon with a decor of cherry blossom branches in the pâte sur pâte technique;
the upper part is decorated with a frieze of butterflies
Bearing the manufacturer's stamp for 1897
41 cm. high



4271 |

ALEXANDRE SANDIER (1843-1916), form designer
"Gourde d'Etiolles", 1897, model no. 60

Pâte nouvelle
Bearing the manufacturer's rectangular stamp for 1898 and the triangular decorating inkstamp
RF – Décoré à Sèvres - 1900
18 cm. high

Literature

Émile Baumgart, *La Manufacture nationale de Sèvres à l'Exposition universelle de 1900*, Paris, Librairie centrale des Beaux-Arts, similar shape with a different decor after Taxile Doat ill. pl. 32
Jean-Paul Midant, *Sèvres, la Manufacture au XX^e siècle*, Michel Aveline éditeur, Paris, 1992, similar shape with a different decor ill. p. 42



7370 I

**HENRI BARBERIS (active at Sèvres between 1897 and 1907),
form designer
"Vase d'Argenteuil", 1898**

White porcelain glazed polychrome, highlighted in gold, with a vegetal decor
Bearing the manufacturer's and decorating stamps for 1898
56.6 cm. high





7156 |

**JULES-CLÉMENT CHAPLAIN (1839-1909), form designer
FRANCOIS-JOSEPH JOINDY (1832-1906), sculptor
"Vase de Varennes", 2ème grandeur, 1897**

White porcelain with an iridescent glaze; the stopper and mount in carved bronze with a decor of leaves and waterlilies
Bearing the manufacturer's triangular inkstamp for 1906
20.5 cm. high

Exhibited
Exposition Universelle, 1900, Paris
The Vase de Varennes, 1ère grandeur, is 16 cm. high. The mounts are decorated with blackberries, frogs and water lilies



3677 |

GEORGES VOGT (1843-1909), form designer
FRANCOIS-JOSEPH JOINDY (1832-1906), sculptor
"Vase d'Igny" A, 1897

White porcelain (pâte dure nouvelle) glazed brown and beige on a blue crystalline background
Bearing the manufacturer's stamp for 1907
16 cm. high

The vases d'Igny with mounts by Joindy were first exhibited at the 1904 St. Louis exhibition and, later, at the Musée Galliera in 1907 (*Exposition de la Porcelaine. Son Décor. Sa Monture*. Paris: Musée Galliera, 1907, p. 18)

Literature

Émile Baumgart, *La Manufacture nationale de Sèvres à l'Exposition de 1900*, Paris, Librairie des Beaux-Arts, slightly different shape, identical mount (Vase de Varennes) ill. pl. 34
Sèvres 1900, Musée des Beaux-Arts de Nancy, 1996. Illustration of two vases d'Igny with variations in the crystallizations and the bronze mounts



6721 |

DESIGNER UNKNOWN
Pair of mounted vases, 1897-1898

White porcelain glazed in shades of blue with a decor of flowers and leaves; the wrought iron mount chased with the same motif at the base
Bearing the manufacturer's stamps, one for 1897 and the other for 1898
24 cm. high



5938 |

ALEXANDRE SANDIER (1843-1916), form designer
Vase d'Auxerre à 6 pans, 1900

White porcelain glazed blue with a stylized vegetal decor
Bearing the manufacturer's stamp for 1900
24 cm. high



6177 |

ALEXANDRE SANDIER (1843-1916), form designer
LOUIS-JULES MIMARD (Born 1868), decorator
"Vase de Creusot", 1898

White porcelain (pâte dure nouvelle) glazed in shades of green and yellow with a decor of iris
Signed in gold *L. MIMARD* and bearing the manufacturer's stamp for 1898 and the decoration stamp for 1901
45 cm. high



6975 |

ALEXANDRE SANDIER (1843-1916), form designer
"Vase de Creusot", 1898

White porcelain glazed with a vegetal decor
Bearing the manufacturer's stamp for 1904
42.5 cm. high



6506 |

HENRI-JOSEPH LASSERRE (1896-1930), form designer
"Vase d'Aulnay", 1897

White porcelain glazed polychrome with a floral decor
Bearing the manufacturer's stamp for 1900
20.5 cm. high



6830 |

DESIGNER UNKNOWN
Planter, 1900

White porcelain glazed polychrome with a vegetal decor
Bearing the manufacturer's stamp for 1900
39 cm. high; 43 cm. diameter



5165 I

**HENRI BARBERIS (active at Sèvres between 1897 and 1907),
form designer
HENRI-JOSEPH LASSERRE (1870-1930), decorator
Vase de Beaune, circa 1903**

White glazed porcelain with floral polychrome decoration
Bearing the manufacturer's and decoration stamps for 1903
67.5 cm. high; 29.5 cm. wide; 29.5 cm. deep

Literature

Vase with the same shape: *L'Art Décoratif aux Expositions des Beaux-Arts*, 1905, pl. 66



6928 |

DESIGNER UNKNOWN
Baluster vase, 1904

White porcelain glazed with a decor of clematis in shades of blue on a white background
Bearing the manufacturer's stamp for 1904
38 cm. high



6488 |

**ALEXANDRE SANDIER (1843-1916), form designer
LOUIS MAURICE BOCQUET, decorator
EUGÉNIE-ALEXANDRINE BETHMONT, decor designer
Vase de Marly, 1900**

White porcelain glazed polychrome with a relief decoration of hydrangeas
Bearing the manufacturer's stamp for 1900
66 cm. high

Exhibited

Exposition Universelle, Paris, 1900

Literature

L'Art Décoratif, June 1902, ill. p. 126



7186 I

**ALEXANDRE SANDIER (1843-1916), form designer
HENRI BRECY (active at Sèvres between 1880 and 1928),
sculptor and decorator
Coupe haute "Genlis", 1901**

White porcelain glazed with a relief decoration of artichokes
Bearing the manufacturer's stamp for 1904
22.5 cm. high

Exhibited
Salon des Artistes Français, Paris, 1902



7189 I

ALPHONSE ÉMILE SANDOZ (1847- d. after 1920), form designer
Coupe de Chinon, 1897

White porcelain glazed with a yellow floral decor on a green background
Bearing the manufacturer's stamp for 1901
16 cm. high

Identical faceted vessels titled "Coupe de chinon à pans" were also made in stoneware/grès



7203 |

DESIGNER UNKNOWN
Baluster vase, 1902-1903

White porcelain glazed blue and yellow with a decor of umbels
Bearing the manufacturer's and decoration stamps for 1902 and 1903
18.5 cm. high



3997 |

DESIGNER UNKNOWN
Footed bowl, 1907

White porcelain glazed beige with a high relief decoration of eight fish heads and waterlilies
Bearing the manufacturer's triangular stamp for 1907 (scored, meaning decorated outside
of the manufactory or withdrawn from production)
25.5 cm. high; 18 cm. diameter

Mrs. Tamara Préaud, former archivist at the Manufacture Nationale de Sèvres informed us
that she was unable to trace entries into the shop between 1907 and 1908 that could resemble our vase.
It would seem then that the model was discontinued due to technical difficulties in its making which might explain
the cancellation of the Sèvres stamp and the absence of any archival documentation



7212 |

EUGÉNIE-ALEXANDRINE BETHMONT, form designer
"Vase de Clermont" C PN, 1903

White porcelain glazed yellow and green on a pink and green background;
carved and patinated bronze mount with a pinecone motif
Bearing the manufacturer's stamp for 1908
64 cm. high; 44 cm. diameter

Literature

Alexandre Sandier & Georges Lechevallier-Chevignard, *Formes et décors modernes de la Manufacture Nationale de Sèvres*,
1913, pl. 16, for two similar vases decorated by Genevieve Rault with bronze bases



3011 |

**EUGÉNIE-ALEXANDRINE BETHMONT, form designer
CHARLES PIHAN (Born 1863), decorator
GENEVIEVE RAULT (active at Sèvres between 1896 and 1915), designer
"Vase de Clermont" C, "Pâtes colorées, grappes roses", 1903**

White porcelain glazed polychrome; carved and patinated bronze mount with a pinecone motif
Signed with the monogram of C. Pihan and dated 1912
65 cm. high

A unique piece that was recorded in the Sèvres shop on 22nd April 1912 (Manufacture Nationale de Sèvres, archives, registre Vr¹, 1^{ère} série, vol. 7, folio 134 Vo, selling price 2.250 francs)

Literature

Alexandre Sandier & Georges Lechevallier-Chevignard, *Formes et décors modernes de la Manufacture Nationale de Sèvres*, 1913, pl. 16, for two similar vases decorated by Genevieve Rault with bronze bases



7304 |

EUGÉNIE-ALEXANDRINE BETHMONT, form designer
Pair of "Vases Clermont" C, 1903

White porcelain with a glazed decor of thrush on an almond green background
Bearing the manufacturer's and decoration stamps for 1914
34 cm. high



7338 |

HORACE DÉSIRÉ BIEUVILLE, form designer
Pair of "Vases de Beauvais", circa 1907

White porcelain glazed blue with a decoration of thistles on a white background, the neck highlighted in gold
Bearing the manufacturer's triangular stamp for 1907, decorating stamp for 1909,
and the monogram of the painter-decorator
44 cm. high



7364 |

HENRI BRECY (active at Sèvres between 1881 and 1928), form designer
LOUIS-MAURICE BOCQUET (active at Sèvres between 1892 and 1924),
decorator
GENEVIEVE RAULT (active at Sèvres between 1896 and 1915), designer
Pair of "Vases d'Angers", 1897

Hard paste white porcelain, glazed polychrome with a decor of fuchsias
60 cm. high

Literature
L'Art Décoratif, June 1902, ill. p. 126



7395 I

ALEXANDRE SANDIER (1843-1916), form designer
"Vase d'Auxerre à 6 pans", 1900

White porcelain glazed pink and grey with a floral decor; the original mount in gilt bronze with a floral pattern
Bearing a period label marked *135-12/ 350 frs. Claude Alexandre Nicolas (1843-1916),
directeur des travaux d'art, créateur de formes & de décors 1896-1916*
25 cm. high



3014 |

LOUIS TRAGER (1888-1934)
Dessert plate "Service B", designed 1896

White porcelain glazed blue and yellow with a floral pattern
Executed by Louis Trager (monogramed in gold underneath)
Bearing the manufacturer's and decoration stamps for 1896
25.3 cm. diameter

LOUIS TRAGER (1888-1934)
Plate

Decor painted in November 1899
Executed by: Louis Trager (signed on the front with the date and monogram: *Nov. 99. TL f.c.r.*)
The underside bears the manufacturer inkstamp for 1896 (scored, signifying decorated outside of the manufactory)
and is incised *IV.A.1.96*
24.5 cm. diameter

4133 |

ALEXANDRE SANDIER (1843-1916), form designer
Dessert plate "Service B", designed 1896

White porcelain glazed pink and green with a stylized floral pattern
Bearing the manufacturer's stamp for 1903 and decoration stamp for 1905
25.2 cm. diameter

Exhibited
Sèvres 1900, Musée des Beaux-Arts de Nancy, 9 December 1996-27 January 1997, ill. p. 52

7397 |

Plate

White porcelain glazed polychrome with a decoration of flowering branches and butterflies
Marked *AF* and *MB(?) -8-5-PN*
21.8 cm. diameter



6414 |

DENIS LIGUÉ, form designer
HENRI-JOSEPH LASSERRE (1870-1930), decorator
Inkwell, 1900

White hard-paste porcelain glazed polychrome with a decoration of flowers and clovers;
the pen-holder in the form of a snail
Bearing the manufacturer's stamp for 1900
8 cm. high; 13.5 cm. diameter



7396 I

DESIGNER UNKNOWN
Very rare footed brûle-parfum with blackberries, 1910

White porcelain glazed celadon brûle-parfum (incense burner) of Chinese inspiration,
with openwork decoration of branches and blackberries

Bearing the manufacturer's stamp for 1910

9.8 cm. high; 16.5 cm. diameter

Only one other example is known to exist, decorated with leaves by Maurice Naret, who was employed at Sèvres as painter and decorator from 1907-14. It was offered for sale at Le Pavillon de Sèvres Ltd, in London around 1990



7113 |

DESIGNER UNKNOWN

Bowl, 1903

White porcelain with an openwork geometrical decor
Bearing the manufacturer's stamp for 1903
6 cm. high; 11 cm. diameter



4592 |

DESIGNER UNKNOWN
Cup and saucer, 1905-1906

White porcelain with openwork decoration filled with green and blue enamel. The decoration is highlighted in gold
Bearing the manufacturer's mark for 1905 and decorative stamp for 1906
The cup: 7 cm. high
The saucer: 14 cm. diameter; 2.8 cm. high

Literature

L'Art Décoratif aux Expositions des Beaux-Arts, 1905, pl. 67-68, 81-82:
Illustration of three cups and saucers of identical shape and different decoration



2860 I

ANDRE-FERNAND THESMAR (1848-1926)
Boîte A MENTHE 2^e grandeur

Cloisonné enamel and gold on a soft paste porcelain supplied by the Manufacture Nationale de Sèvres. Executed in 1885.
Signed in enamel with the artist's monogram. The blank most probably provided by Camille Naudot.
Diameter: 9 cm

Exhibited

Sèvres - Éléance du 20^{ème} siècle, Tokyo Metropolitan Tein Art Museum, 2 October - 19 December 1993, catalog no. 5 p. 67

Literature

Revue des Arts décoratifs, 1886, pages 377 & 381, *Les artistes décorateurs - Fernand Thesmar*, Victor Champier,
illustration of two other enameled boîtes DE MEZY

Vivienne Becker, *Art Nouveau Jewellery*, Thames and Hudson, 1985 (reprinted 1990)





5960 |

ANDRE-FERNAND THESMAR (1848-1926)
Powder compact, 1895

Polychrome enamel; gold mounted on a Sèvres porcelain. Inside the cotton is decorated with an enamelled ladybug on a gold bud
Signed with the monogram and bearing the inscription: *Faite pour Antonia Howard Trip 1895.*
Three initials are entangled in the design
6.7 cm. diameter

The same decor is found on a small box exhibited at the Exposition Universelle of 1900



6249 I

ANDRE-FERNAND THESMAR (1848-1926)
Pillbox, 1908

Sèvres porcelain; the enterlaced letters *M, A, R, I* and *E* on the cover in enamel and gilt cloisonné;
the mount in silver gilt
Marked *A MARIE THESMAR 1908* in gold letters, and with the artist's monogram Inside
5 cm. diameter

Literature

L'Estampille, L'Objet d'Art, n. 76, January 1994, ill. p. 50

Provenance

Frédéric Thesmar



5690 |

ALEXANDRE CLERGET (1856-1931), sculptor
"Après le bal" (After the ball), circa 1907

Biscuit
Signed on the base and bearing the manufacturer's triangular seal for 1906
25.5 cm. high

Exhibited
Salon des Artistes Français, 1906 (Pierre lithographique)
Salon des Artistes Français, 1907 (Biscuit)

Literature
Société des artistes français. Exposition annuelle des beaux-arts. Salon de 1907. 125th exposition, p. 481



3954 I

DENYS PUECH (1854-1942), sculptor
"L'Aurore", 1903

Biscuit

Signed *D. PUECH/PARIS* – 1903, and bearing the manufacturer's triangular and rectangular stamps for 1907
30.5 cm. high

This sculpture was exhibited in marble for the first time at the Salon des artistes français in 1901
(now in the Musée Puech at Rodez) and in biscuit in 1905
According to the Manufacture Nationale de Sèvres, a total of 24 biscuits were sold between 1904 and 1910

Exhibited

Salon des Artistes Français, Paris, 1905

Literature

L'Art Décoratif aux Expositions des Beaux-Arts, Salons de 1905, Armand Guérinet éditeur, ill. pl. 81/82
Émile Bourgeois & Georges Lechevallier-Chevignard, *Le Biscuit de Sèvres*, tome II, Pierre Lafitte & Cie, pl. 22, ref. 1027
Denys Puech, 1854-1942, Musée des Beaux-Arts Denys-Puech, Rodez, 1993, p. 101



4002 I

LOUIS-AUGUSTE THÉODORE-RIVIÈRE (1857-1912), sculptor
Executed by M.H. ORU
"Phryné", 1900

Biscuit

Signed, dated 1900 and bearing the Sèvres rectangular stamp
35 cm. high

Exhibited

Exposition universelle, 1900, Pavillon de la Manufacture Nationale de Sèvres

Literature

La Manufacture Nationale de Sèvres à l'Exposition de 1900, Librairie centrale des Beaux-Arts, ill. pl. 46
Émile Bourgeois & Georges Lechevallier-Chevignard, *Le Biscuit de Sèvres*, tome II, Pierre Lafitte & Cie, ill. under ref. 1291
Les œuvres de la Manufacture Nationale de Sèvres, La Sculpture Moderne, vol. II, ill. pl. 39, ref. 1441
Émile Molinier, "Les plus récents Travaux de la Manufacture de Porcelaine de Sèvres" *Art et Décoration*,
November 1903, 355-364, page 362: "La Manufacture, toujours dans la série des biscuits, s'est enrichie d'une nombreuse
suite de figurines parmi lesquelles nous citerons Le Dédain, de Rivière, dont la Phryné eut tant de succès"



5522 |

JEAN ESCOULA (1851-1911), sculptor
"Chloé endormie", 1912

Biscuit
Dated 1912
20 x 28 x 26.5 cm.

Exhibited

The model in marble was exhibited in 1904, Société Nationale des Beaux-Arts, Paris, no. 1907 in the exhibition catalogue

Literature

Émile Bourgeois & Georges Lechevallier-Chevignard, *Le Biscuit de Sèvres*, tome II, Pierre Lafitte & Cie, Paris, ill. pl. 23, n. 1092



6247 |

JOE DESCOMPS (1872-1948), sculptor
"Nu à la gerbe de fleurs", circa 1900

Biscuit

Signed, bearing the manufacturer's stamp (before 1912), and the monogram
of Henri Robert (active as moulder from 1889 to 1933)
26 cm. high



6349 I

LOUIS-AUGUSTE THÉODORE-RIVIÈRE (1857-1912), sculptor
"Sappho", or "Le Réveil", 1901

Biscuit
Signed and bearing the manufacturer's stamp for 1901
41 cm. high

Literature
Colette Dumas, *Théodore Rivière, sa vie ... son œuvre*, ill. p. 105



4319 I

PAUL ROUSSEL (1867-1928), sculptor
Vase Pavot "Le Sommeil", 1902

Biscuit and matte polychrome decoration
Bearing the manufacturer's triangular ink stamp for 1902 and Titled *LE SOMEIL* (sic)
17.5 cm. high

The same form was also produced in monochrome biscuit

Exhibited
Société des Artistes Français, 1905

Literature
Revue des Arts Décoratifs, 1901, the model in bronze ill. p. 261
L'Art Décoratif aux Expositions des Beaux-Arts - Salons de 1905, 1^{ère} série, Armand Guérinet éditeur, ill. pl. 75, 76



4342 I

LOUIS-AUGUSTE THÉODORE-RIVIÈRE (1857-1912)
"Dante and Virgil", 1903

Biscuit in polychrome and raw finish
Signed and bearing the manufacturer's rectangular stamp and numbered 03.4, standing for April 1903
36 cm. high

According to Tamara Préaud, former archivist at the Manufacture Nationale de Sèvres, seven examples in all were edited between 1903 and 1911, of which only two had this same mixing of polychrome, raw and biscuit glazes.

Our example was executed by Alphonse Cieutat in April 1903, his first editing year. He was paid 35 francs for each of the four examples he executed (Manufacture Nationale de Sèvres, Archives, Registre Va' 90 - Travaux des ateliers de façonnage - 1903)

Exhibited

Exposition internationale, St. Louis, 1904

Literature

Colette Dumas, *Théodore Rivière, sa vie ... son œuvre*, no. 78 of the catalogue raisonné



4436 I

**LOUIS-AUGUSTE THÉODORE-RIVIÈRE (1857-1912), sculptor
"Abegail" (or Abigail), 1903**

Polychrome glazed porcelain
Signed and bearing the manufacturer's triangular stamp for 1904
17 cm. high

This model was conceived to be solely edited in porcelain at the Manufacture Nationale de Sèvres. Another example is in the collection of the Manufacture Nationale de Sèvres, inv. no. 17134

The figure was also edited with different coloured capes (yellow or brown) and bases, as well as a presentation piece in simple white bisque porcelain (Christie's, February 11, 2003)

In a letter dated 13th December 1903 to Baumgart, the Manufacture Nationale de Sèvres' director, Théodore Rivière insists that "the young woman veiling herself is not the Shunammite, but Abegail. That is how I have imagined and titled her."
(Manufacture Nationale de Sèvres archives)

Exhibited

Exposition internationale, St. Louis, 1904
1914, Paris, Palais Galliera, *Exposition de la Statuette et du Meuble*, catalogue no. 448 (plaster)

Literature

Henry Lapauze, *Catalogue sommaire des collections municipales*, 1904, p. 327, no. 1656
Émile Bourgeois & Georges Lechevallier-Chevignard, *Le Biscuit de Sèvres*, tome II, Pierre Lafitte & Cie, Paris, 1909, no. 1001, pl. 16 and 33
Guibaud, 1932-33, Thesis of the Ecole du Louvre, p. 122.
Colette Dumas, *Théodore Rivière, sa vie ... son oeuvre*, 1997, ill. p. 78, no. 79 of the catalogue



4461 I

AIMÉ-JULES DALOU (1838-1902), sculptor
"La Vérité méconnue", 1906

Raw white biscuit

Bearing the manufacturer's stamps, including the triangular one dated 1906
19 cm. high

Probably designed during the Dreyfus affair as a comment by Dalou, this statuette was edited in several examples as well as in bronze, cast by the Susse foundry. The Petit Palais has a patinated plaster example, 34 cm high, and a study in terracotta, 20 cm high.

Maurice Dreyfous described it as a "véritable chef-d'oeuvre" *Dalou inconnu, L'Art et les Artistes*, tome II, October 1905-March 1906, 71-82 - on page 72

Literature

Art et Décoration, September 1903, a plaster model ill. p. 280

Émile Bourgeois & Georges Lechevallier-Chevignard, *Le Biscuit de Sèvres*, tome II, Pierre Lafitte & Cie, Paris, 1909, ill. pl. 11, n. 1363

Georges Lechevallier-Chevignard (ed.), *Les Œuvres de la Manufacture Nationale de Sèvres*, vol. II, La Sculpture Moderne, Paris, 1932, ill. pl. 8, n. 1550



7037 I

AGATHON LÉONARD (1841-1923), Sculptor
"Danseuse tambourin à droite", no. 4, 1^{ère} grandeur, 1900

Biscuit

Signed

Bearing the rectangular manufacturer's stamps

49 cm. high

Identical models are in the:
Frankfurt, Museum für Kunsthandwerk
Hamburg, Museum für Kunst und Gewerbe
Copenhagen, Kunst-Industri-Museet
London, Victoria & Albert Museum



6793 |

AGATHON LÉONARD (1841-1923), Sculptor
"Danseuse aux flambeaux à gauche", no. 1, 2^{ème} grandeur, circa 1900

Biscuit

Bearing the rectangular manufacturer's stamp and the inscription *4 avril 1905 donné à Mgr le duc d'Orléans*

38 cm. high

Another example of this model is in the collections of the Sèvres museum, MNC 16061/16274

Exhibited

Exposition Universelle, 1900



6791 |

AGATHON LÉONARD (1841-1923), sculptor
"Danseuse au cothurne", no. 5, 1^{ère} grandeur, circa 1900

Biscuit
Numbered, bearing the rectangular manufacturer's stamp. Incised *V - 1900 - 9*
46.5 cm. high

6792 |

"Danseuse chantant", figure no. 2, 1^{ère} grandeur, circa 1900

Biscuit
Numbered
47 cm. high



6179 |

AGATHON LÉONARD (1841-1923), sculptor
Danseuse aux flambeaux à droite, no. 15, 2^{ème} grandeur, circa 1900

Biscuit, the carved bases with a relief decoration of leaves and cabochons highlighted with gold
Height of the sculpture: 38 cm.
Height of the base: 11.2 cm.

The model exists in two different heights: 57 and 38 cm. Between 1901 and 1923, 59 examples of each version were executed. The bases were bought directly from the Sèvres Factory.

This series is part of a set composed of fifteen different models that were presented at the Paris Exposition Universelle of 1900. A complete set was given as a diplomatic gift to the Csar and Empress of Russia in October 1901. Other complete sets are in the French Embassy in Prague, at the Victoria and Albert Museum in London and at the Musée national de Céramique at Sèvres

Exhibited

Société Nationale des Beaux-Arts, 1897, section sculpture. A. Léonard exhibits 10 models representing *le jeu des écharpes*
Exposition Universelle, Paris, 1900

Literature

Émile Bourgeois & Georges Lechevallier-Chevignard, *Le Biscuit de Sèvres*, tome II,
Pierre Lafitte & Cie, Paris, 1909, ill. pl. 17, no. 1119
Agathon Léonard Le geste Art nouveau, Musée d'Art et d'Industrie, Roubaix and Musée département
de l'Oise à Beauvais, 2003, ill. p. 48, no. 23



5698 |

LÉO LAPORTE-BLAIRSY (1865-1923), sculptor
"Les Rameaux", 1903

Biscuit

Signed and bearing the manufacturer's stamp *AD 03*
43 cm. high

A smaller version of the model also exists, standing at 20.5 cm. high

"C'est un réalisme beaucoup plus aimable que celui dont fait preuve M. Laporte-Blaisy (sic) avec cette jolie figurine de paysanne enveloppée dans sa longue mante, qui revient souriante de l'église en rapportant des rameaux bénis. M. Laporte-Blaisy n'est pas du reste un réaliste très convaincu et très exclusif et nous ne saurions vraiment lui en faire un reproche : il nous montre ailleurs une fine statuette d'impératrice byzantine..."

Paul Vitry *La petite Sculpture aux Salons, Art et Décoration*, August 1902, page 46

"...Les Rameaux, de Laporte-Blairsy. Cette figure de Bretonne, drapée dans sa cape, est évidemment plus fine que nature, mais en biscuit un peu de fadeur est bien permis. C'est une jolie chose... » E. Molinier
"Les plus récents Travaux de la Manufacture de Porcelaine de Sèvres", *Art et Décoration*, November 1903, p. 362

Literature

Art et Décoration, August 1902, p. 40 for the model in bronze

L'Art Décoratif aux Expositions des Beaux-Arts, 1904, pl. 166: *Les Rameaux*, bronze with a gilt patina, 24.8 cm. high

La Décoration Moderne, 13^{ème} année, 1905-1906, pl. 54 : *Les Rameaux*, stained biscuit, edited by la Manufacture Nationale de Sèvres

Émile Bourgeois & Georges Lechevallier-Chevignard, *Le Biscuit de Sèvres*, tome II, Pierre Lafitte & Cie, Paris, 1909, vol. II, ill. pl. 33 under number 1308



5626 |

LÉO LAPORTE-BLAIRSY (1865-1923), sculptor
HENRI ROBERT, moulder
"Bretonne à la coiffe", 1904

Biscuit
Signed, bearing the manufacturer's stamp for 1904 and monogrammed *HR* (for Henri Robert)
11 x 12 cm.

This model was also cast in bronze



5254 |

HENRY FREDERIC VARENNE (1860-1933)
A set of four small biscuit figures

From left to right

"Lady with a hat", 1830

"Lady with a walking stick", 1770

"Lady bowing", 1810

"Lady with a fan", 1860

Exhibited

"Lady with a hat": Musée Galliéra, *Exposition de la Statuette et du Meuble qui la présente ou l'accompagne*, 1914, n. 453

"Lady bowing": Musée Galliéra, *Exposition de la Statuette et du Meuble qui la présente ou l'accompagne*, 1914, n. 452

Literature

"Lady with a walking stick": *Le Biscuit de Sèvres*, Recueil des Modèles Modernes de la Manufacture de Sèvres, published by Emile Bourgeois et Geo. Lechevallier-Chevignard, tome II, ill. pl. 42, n. 1154

"Lady with a fan": *Le Biscuit de Sèvres*, Recueil des Modèles Modernes de la Manufacture de Sèvres, published by Emile Bourgeois et Geo. Lechevallier-Chevignard, tome II, ill. pl. 42, n. 1157

"Lady with a hat": *Le Biscuit de Sèvres*, Recueil des Modèles Modernes de la Manufacture de Sèvres, published by Emile Bourgeois et Geo. Lechevallier-Chevignard, tome II, ill. pl. 42, n. 1156

"Lady bowing": *Le Biscuit de Sèvres*, Recueil des Modèles Modernes de la Manufacture de Sèvres, published by Emile Bourgeois et Geo. Lechevallier-Chevignard, tome II, ill. pl. 42, n. 1155



3956 I

RAYMOND-LOUIS-MARIE SUDRE (1870-1962), sculptor
"Zélandaise au potiron" in the shape of an inkwell, 1907-1912

White porcelain glazed polychrome
Bearing the manufacturer's rectangular stamp for 1912. The signature of Raymond Sudre is incised in the inkwell stopper
13.5 cm. high; 17.5 cm. long

This model also exists in bronze marked at the back *Copyright 1907 by R. SUDRE*

Literature
Sammlung Bröhan, Berlin 1977, vol. II, ill. p. 484, no. 698



5212 I

HECTOR-JOSEPH LEMAIRE, sculptor
"La Roche qui pleure", 1907

Biscuit
Signed, titled and dated 1907
24 cm. high

This model was executed in two heights: 24 cm and 42 cms.

Exhibited
Société des Artistes Français, 1897, example in marble acquired by the State and now at the Limoges museum

Literature
Revue des Arts Décoratifs, 1898, pl. hors texte, model in marble illustrated



LA ROCHE. ou. PLEURE

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CAPTIONS

1. The Manufacture de Sèvres in an old postcard.
2. Vases by Émile Belet for the Milet atelier.
3. Vases by Albert-Louis Dammouse.
4. A masterpiece by Taxile Doat. Marked *T. DOAT 1900 Sèvres*.
5. Alexandier Sandier in a photograph for the Saint Louis (Missouri) 1904 exhibition.
6. Students at the Ecole de Sèvres.
7. Designs for Sèvres (Sandier, circa 1900). The central one may be by Simas.
8. One of the enormous kilns at Sèvres (photo P. Arthur).

Front cover:
HECTOR GUIMARD (1867-1942)
"Vase de Cerny", 1902
p. 12-13

Back cover:
LÉON KANN (1859-1925)
"Gourde aux escargots", 1901
p. 32-33



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