

Robert Zehil Gallery

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Robert Zehil Gallery

MASTERPIECE® London 2016

30 June - 6 July

2105 |

ALBERT DAMMOUSE (1848-1926)
MANUFACTURE NATIONALE DE SEVRES
A rare covered pitcher, circa 1890

Glazed stoneware, thickly overlaid with sang-de-boeuf glaze, the lid in vermeil stylized as a flower
Impressed circular signature *A DAMMOUSE S* (for Sèvres) with silversmith and French Minerva marks
18.5 cm. high





3853 |

MANUFACTURE NATIONALE DE SEVRES

Pair of “Vases des Pommerets”, designed 1903, executed 1903-1906

Glazed porcelain with a relief decoration of lily
Marked *S06* in Sèvres triangular seal
57.5 cm. high

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

At the beginning of the 1890s, the National Manufactory decided to undertake a profound reorganization. As the Art Nouveau Style was emerging, the historically renowned institution demonstrated a willingness to open up to the modern style. With the arrival of Alexandre Sandier at the artistic direction in 1897, the National Manufactory embraced the Art Nouveau main principles with the creation of hundreds of new shapes, the study of nature in the composition of décors and revealed its vast technical and artistic resources.

According to Mrs. Tamara Préaud, former archivist at the Sèvres Manufactory, the design of the “Vase des Pommerets”, without ornaments is attributed to a student of the Guerin School and dates back to 1903.

Other variations of this design with decoration in relief are known to exist, one with leaves of escarole and the other with leaves of geranium. The «Vase des Pommerets» were available for purchase from December 1906 (MNS, Archives, Registre Vr', 1ère série, volume 6, folio 270; selling price 200 francs each).



3818 |

ALPHONSE LAMARRE (1837-1922)
MAISON PILLIVUYT
MAISON PAUL LOUCHET, Silversmith
Vase, circa 1901

Porcelain decorated with peacock feathers, the mount in vermeil with the same decor
The mount signed *LOUCHET*
11.2 cm. high

Exhibited

A variation of this design was displayed in 1901

In 1907 Pillivuyt & Cie. displayed about fifty pieces at l'*Exposition de la porcelaine, son décor, sa monture* that was held at Musée Galliéra. The exhibition catalog mentions a silver mounted vase with the same decor designed by Lamarre and mounted by Louchet (see exhibition catalogue, p. 5). This is the vase that had already been displayed in 1901 (See *The Paris Salons*, vol. V, p. 391).



2187 |

FREDERIC BOUCHERON (1830-1902)
A set of six spoons designed by Paul Legrand
and executed by E. Queille, circa 1873

Silver, niello and vermeil decorated with motifs inspired by the Japanese grammar, each different;
in its original case
Impressed with maker and French Minerva marks
Each spoon: 12.5 cm. long

The decor designed by Paul Legrand was registered in 1873 as «Service Japonais»

Exhibited

A group of the «Service Japonais» was shown at the exhibition dedicated to Boucheron
at the Jacquemard-André museum in 1988, n. 124 in the catalogue





2714 |

**HENRI-EDMOND BECKER (1871-1971)
FOR MAISON BOUCHERON
Box, circa 1900**

Silver, the lid decorated with a finely carved ivory plaque featuring a naked woman and a baby,
and each lateral face with finely carved ivory plaques featuring roses and other flowers;
the silver mount embossed with roses and ivy leaves
Signed and bearing maker's mark of Société parisienne d'orfèvrerie
7 cm. high; 15.5 cm. long

Literature

Art et Décoration, 1901, Vol. I, a similar box illustrated p. 189
Annelies Krekel-Aalberse, *Argentierie Art Nouveau et Art Déco*, les éditions de l'amateur, 1990, p. 78, n. 54



7068 |

**FREDERIC BOUCHERON (1830-1902)
FRANCIS PEUREUX
“Algues et coquillages”, 1901**

Repoussé and chased silver-gilt, the decor with birds, shells and fishes amidst foliage
The tray: 27 cm. long
The dish : 16 cm. diameter

Exhibited

Société Nationale des Beaux-Arts, 1901

Literature

Revue des Arts décoratifs, 1901, described p. 278
Art et Décoration, august 1901, p. 28 and p. 50
L'Art Décoratif aux Expositions des Beaux-Arts, 1901, pl. 120

Francis Peureux was the most prominent and talented silver chaser working for Boucheron. Working on his own account since 1870, he has designed and executed various works for Bapst & Falize, Aucoc, Boin, silversmiths and jewelers in particular Boucheron. At the Exposition Universelle of 1900, he executed without any collaboration a repoussé and chiselled silver service, as well as various other works. He was commissioned several works by the Musée des Arts Décoratifs, Paris and the same year became “Chevalier de la Légion d’honneur”.



7018 |

**LUCIEN BONVALLET (1861-1919)
MAISON CARDEILHAC
“Chardons” sugar bowl and spoon, circa 1900**

Chased and engraved silver, the bowl, lid and spoon with a hand tooled, incised and repoussé design of nine blooming thistles, their heart, cover knob and handle with carved and stained ivory motifs
The sugar bowl stamped underneath *CARDEILHAC PARIS*, with letter *K* and Maker's hallmark.
19 cm. high

Exhibited

De Manet à Matisse, 7 ans d'enrichissement au musée d'Orsay, Paris, France, 1990

Literature

Bouilhet Henri, *L'Orfèvrerie française aux XVIII^e et XIX^e siècles : 1700-1900*. 3,
L'Orfèvrerie française au XIX^e siècle : deuxième période, 1860-1900, Paris, 1912
La Revue du Louvre et des musées de France, Paris, 1990

Another example (without spoon) of this sugar bowl is part of the Collections of the Musée d'Orsay,
Paris, inv. OAO 1199, since 1989.



2184 |

GEORGES BARBOTEUX
Small vase, 1913

Silver, decorated with finely chased bumblebees
Signed *BARBOTEUX*, marked with the artist's monogram and numbered 2
8 cm. high

Exhibited

Salon des artistes français, 1913

Literature

Le Pays d'Ouest, revue illustrée de la région des Charentes et du Poitou, n. 13, October 1913, described p. 490

In 1896, at the age of 19, Georges Barboteaux joined the workshop of René Lalique as a jewellery engraver. He left in 1908 and opened his own atelier. Exhibiting for the first time at the Salon des Artistes français, he was honoured with merit and sold his first piece to the State. The following year, he sold a bronze vase to the museum of decorative arts in Paris and again in 1910 at the Salon des artistes décorateurs, the city of Paris acquired a small mirror and bronze vases for the Galliéra museum. His work was also displayed in major European cities.





3752 |

HENRI HUSSON (1854-1914)
Pencil box, circa 1905

Hammered, wrought and engraved copper, gold and silver inlays; decorated in relief with an applied insect on an engraved background of leaves
Signed *h husson*
4.5 cm. high; 21.5 cm. long; 3.5 cm. wide

In 1909 the foundry owner and editor Hébrard devoted an exhibition to Henri Husson which was very successful and launched his career as a silversmith and chiseller. Around 1920 Thanks to the donation of the Russian collector Zoubaloff of forty two works the Petit Palais in Paris owns the largest public collection of Henri Husson's work.



5243 |

LOUIS DEJEAN (1872-1954)
ADRIEN-AURELIEN HEBRARD, Foundry
“La dame au grand manteau”

Bronze with a dark brown patina, cast after 1905
Signed, marked (M), and with foundry mark; bearing an exhibition label
at the Musée des Arts Décoratifs, Paris, marked 1933 and M. Hébrard;
an inventory label marked 2487; and another label marked *Douane Centrale / Paris*
37.5 cm. high; The terrace: 28 x 24 cm

Another example commissioned by the French State in 1904 for the Musée du Luxembourg
belongs to the Musée d'Orsay, Paris, inv. LUX 214

Exhibited

Salon National des Beaux-Arts, Paris, 1904, 1899 for an example in terracotta
Exposition de la statuette, Musée Galliéra, Paris, 1914, n. 152 of the exhibition catalogue
Roger Marx, un critique aux côtés de Gallé, Monet, Rodin, Gauguin..., Nancy, Musée des Beaux-Arts
Musée de l'École de Nancy, 6 May-28 August 2006, ill. p. 237, n. 176 in the exhibition catalogue

Literature

L'Art Décoratif, June 1904, an example in plaster ill. p. 230





7065 |

ANDRE & PAUL FREY
Purse, circa 1907

Silver, the clasp formed as two back-to-back snakes
With maker's and silver marks
15 cm. wide; 350 gram.

Exhibited

French Jewellery of the Nineteenth Century - A Loan Exhibition, Wartski,
London, 13-23 June 2001, n. 212 in the catalogue, ill. p. 31

The purse brought success to the artists who were rewarded with the first price
for their designer skills and brilliant composition

Literature

Art et Décoration, August 1907, p. 67 for a description of the purse



RENE LALIQUE
A cane, early 20th Century

With silver handle shaped as a snake
The handle stamped *Lalique* over stamped with Makers' mark of 2nd artel
and kokoschnik for Moscow 1908-1917
The handle: 9 cm. long

Provenance

Sale of Redé Rothschild, Sotheby's Monaco, 26 May 1975 (lot 64).
The thirty-two canes that were offered in this sale were all acquired by the same bidder.



2857 |

EUGENE FEUILLATRE (1870-1916)
Inkwell “Pavot”, circa 1898

Silver, with an enamelled decor of peacock feathers highlighted with gold; the lid in silver stylized as a poppy seed
Signed underneath and with maker's mark on the lid
7 cm. high ; 9 cm. diameter

Exhibited

Salon des Artistes français, 1898.
French Jewellery of the Nineteenth Century - A Loan Exhibition, Wartski, London, 13-23 June 2001,
p. 51, n. 263 in the catalogue for a similar design illustrated

Literature

L'Art décoratif moderne, juin 1898, *Les objets d'art aux salons* by Arthur Maillat, ill. p. 133
Art et Décoration, 1904, vol. I, p. 39
Maurice Rheims, *L'Objet 1900*, Paris, 1964, ill. p. 34, pl. 18
Die Jugendstil Sammlung, Museum für Kunst und Gewerbe Hamburg, vol. I, cat. n°655
Michael Koch et al, *The Belle Epoque of French Jewelry*, 1850-1910, 1989, pl. 179

Eugène Feuillâtre started his career in 1890 as head of René Lalique's enamelling workshop which he led for seven years.

Considered as one of the best enameller of his time, he was also a talented sculptor and goldsmith. His creations were displayed for the first time in 1898 at the Salon of the Société des Artistes Français. This exhibition brought him great success. During that year, he also acted as a member of the jury alongside Lalique and Fouquet for an exhibition at the New Gallery in London. By 1899, he began working on his own. He also joined the Belgian association «Libre Esthétique» and the Société des Artistes Français with whom he exhibited until 1910. The year 1900 brought him a gold medal at the Paris World Exhibition. This inkwell is one of his earliest and most accomplished work. Other examples of this inkwell can be found in European museums such as the Musée de l'horlogerie et de l'émaillerie, Musées d'Art et d'Histoire de la Ville in Geneva, Musée des Arts décoratifs in Paris, Hessisches Landesmuseum in Darmstadt, the Museum für Kunst und Gewerbe in Hamburg, and the Kunstgewerbemuseum in Budapest.



RENE LALIQUE (1860-1945)
A four dragonflies pendant, circa 1900

Green and turquoise “plique à jour” enameling, silver inclusions, gold, two aquamarines,
old cut rubis and black enamel (wings)
With its original “batonnets” enameled chain
Stamped *LALIQUE* on the upper right wing
The pendant: 7.2 cm. high; 7.3 cm. wide
The chain: 46.5 cm. long

A variation of this design is part of the collections of the Museum of Quimper. It was displayed in 2007 at the exhibition dedicated to the fine jewelery by René Lalique that took place at the Musée du Luxembourg, Paris.





6714 |

HENRI MARTIN (1860-1943)
“Femme rêveuse dans un paysage”

Oil on canvas; original gray painted frame
Together with a certificate by Mr Cyrille Martin
71 x 100 cm

7033 |

ALEXANDRE BIGOT (1862-1927)
ALOIS REINITZER (1865-1915)
Vase “La danseuse Loïe Fuller”, 1900

Grès with a polychrome glaze
Signed by both artists
25 cm. high

This vase was most probably displayed at the Exposition Universelle
and the Société des Artistes Français in 1900.

Literature

Paul Arthur *French Art Nouveau Ceramics / An Illustrated Dictionary*, Norma éditions, 2015, ill p. 319



3167 |

**LOUIS MAJORELLE (1859-1926)
ERNEST BUSSIÈRE (1863-1913)
KELLER & GUERIN, Ceramist
Pitcher, circa 1900**

Glazed stoneware, stylized vegetal decoration in relief
Signed *K.G. Lunéville Bussière*
28.5 cm. high

Another example of this model is part of the Collections of the museum of Lunéville, inv. n. C337

Exhibited

Céramiques végétales - Ernest Bussière et l'Art Nouveau, musée de l'École de Nancy,
21 June-25 September 2000, ill. p. 43, n. 40 in the catalogue

Literature

Buffet-Challié, Laurence, *Le Modern Style*, Baschet et Cie Editeurs, ill. p. 112, n. 1
Roselyne Bouvier, *Majorelle*, Editions Serpenoise, La Bibliothèque des Arts, 2009, ill. p. 32
Paul Arthur, *French Art Nouveau Ceramics / An Illustrated Dictionary*, éditions Norma, 2015, ill. p. 83





7069 |

**PAUL-FRANCOIS BERTHOUD (1870-1939)
PAUL JEANNENEY (1861-1920), Attributed to
"Femme libellule", 1901**

Patinated earthenware
Signed underneath, inscribed *Saint Amand* and dated *1901*
50 cm. high

No other example is known to exist.

Executed in Saint Amand, most probably by Paul Jeanneney.



6930 |

SERAPHIN SOUDBININE (1870-1944), Sculptor
PAUL JEANNENEY (1861-1920), Ceramist
“La douleur”, 1907

Grès overlaid with green glaze
Signed and dated
35 high; 32 cm. wide; 19 cm. deep

Literature

Marc Ducret and Patricia Montjaret, *L'école de Carriès, art céramique à Saint-Amand-en-Puisaye 1888-1940*, Paris, éditions de l'Amateur, 1997, similar example ill. p. 125

Paul Arthur, *French Art Nouveau Ceramics / An Illustrated Dictionary*, Norma éditions, 2015, similar example ill. p. 349



7097 |

PIERRE-ADRIEN DALPAYRAT (1885-1924)
ALPHONSE VOISIN-DELACROIX (1857-1893)
Vase in a shape of a fruit, also known
as “coeur dévoré par un animal”, 1892-1893

Grès with a sang-de-bœuf and green glaze
Signed
23 cm. high

Exhibited

Adrien Dalpayrat / Céramique française de l'Art Nouveau,
Arnoldsche Art Publishers, 1998, similar model repr. p. 139 n. 79

Literature

Henri-Pierre Fourest & al., *L'art de la Poterie en France de Rodin à Dufy*, Sèvres,
Musée national de la céramique, 1971, repr. n. 83
Hakenjos, Berndt & Ekkart Klinge, *Europäische des Jugendstils*, Düsseldorf, Hetjens museum, 1974, p. 29, n. 29
Lynne Thornton & Antoine Alain Glück, *L'Art en marge des Grands Mouvements,*
Salons et Visionnaires de 1880 à 1930, Paris, Etude Pillias, 1974, p. 66, n. 116
Arielle Guillaume & al., *Alphonse Voisin-Delacroix*, Besançon,
Musée des Beaux-Arts et d'Archéologie de Besançon, 1993, p. 801, n. 58



5084 |

**PIERRE-ADRIEN DALPAYRAT (1885-1924)
LUCIEN COUDRAY (1864-1930)
“Vase au lierre”, circa 1904-1906**

Grès overlaid with sang-de-bœuf, green and blue glaze, decorated with ivy leaves
Stamped *Les Grands Feux / Paul Dalpayrat / L. Coudray*.
22 cm. high

Exhibited

Adrien Dalpayrat - Céramique française de l'Art Nouveau, took place in 1998 at:
Fondation Neumann, Gingins, Switzerland,
Kreismuseum, Zons, Germany,
Musée de l'Île-de-France, Sceaux, France,
Museum voor Sierkunst & Vormgeving, Gent, Belgium

Literature

Horst Makus & al., *Adrien Dalpayrat - Céramique française de l'Art Nouveau*, Arnoldsche, 1998, p. 127, n. 56

Provenance

Mr J.-P. Hassler Collection, Switzerland.
Acquired directly from the above in 2001.



5913 |

PAUL-FRANCOIS BERTHOUD (1870-1939)
“Portrait of an artist” or “La Comédienne”, 1902

Carrara marble and patinated bronze portrait of Sarah Bernhardt
Signed
50 cm. high ; 70 cm. long

Sarah Bernhardt was the most important dramatic actress of the 19th Century.

Richly dressed and wearing a hat she is portrayed here with the tiniest detail.

By the scale of the suit and the strangeness of the hair, this work is no doubt a reference to the world of theater.

This sculpture is known to exist in other dimensions: 35 x 50 cm. and 60 x 120 cm. An example executed in painted plaster (54 x 75 x 30 cm.) is part of the collections of the Musée des Beaux-Arts in Clermont-Ferrand.

Exhibited

Salon des Artistes français, 1902, n. 2251

Literature

Le Modern Style, Baschet et Cie. éditeurs, ill. p. 35



6116 |

PINKNEY MARCIUS-SIMONS (1867-1909)
“L’apparition du Graal à Perceval”

Oil on panel
Signed lower left
72 x 67 cm. (without the frame)

This painting depicts the moment in Richard Wagner’s opera Parsifal when “The light radiates, the Graal sets itself ablaze and a dove comes down from the dome above Parsifal. He refuses to kiss Kundry whom remorseful falls and dies”.





6969 |

EMILE GALLE (1846-1904) & LOUIS HESTAUX (1858-1919)
Bottle “Chauve-souris et pavots”, circa 1890-1892

After a design by Louis Hestaux
Multilayered and partly hammered glass, acid-etched and wheel-carved decor of a bat and poppies
Signed underneath: *Emile Gallé fecit.*
24.5 cm. high

Exhibited

Exposition Emile Gallé et Toulouse-Lautrec / Lumières et couleurs de la Belle Époque,
1995, Suntory Museum of Art, Tokyo, p. 30 et 31 in the exhibition catalogue, n. 16.
Exhibition on Emile Gallé in five museums in Japan between April 2000 and March 2001,
ill. p. 57, 58 and 59, n. 19 in the catalogue.

Gallé et le Japonisme, 2008, Tokyo-Osaka, n. 62 in the exhibition catalogue.
Emile Gallé / Nature & Symbolisme / Influences du Japon, Musée Départemental
Georges de la Tour, Vic-sur-Seille, 5 May-30 August 2009, ill. p. 135, n.114

Literature

Janine Bloch-Dermant, *L'Art du verre en France 1860-1914*, Edita Denoël, 1974, ill. p. 63.

Only one other example is known to exist. Originally in Robert Walker's collection, then acquired by Jean-Claude Brugnot,
it is now in the collections of the Suntory Museum of Art, Tokyo, Japan.



6702 |

EMILE GALLE (1846-1904)
Bottle, circa 1900

Blown, moulded internally decorated and wheel-carved marquetry glass; original stopper
Signed
12 cm. high

Provenance

Jean-Claude Brugnot, Paris.
Private Collection, Italy, acquired from the above circa 1974-75.



7031 |

EMILE GALLE (1846-1904)
“La Giroflée de muraille”, circa 1900

Multilayered glass with four applied and wheel-carved flowers, gold leaf inclusions, partly hammered
Engraved signature
21 cm. high

Only one other example is known to exist

Provenance

According to the heirs of the previous owners, this vase would have been acquired
at auction in Versailles around 1970 as part of the estate of Emile Gallé.



4812 |

EMILE GALLE (1846-1904)
“Crocus et coudrier”, circa 1900

Multilayered glass, gold and silver foil inclusions, applied, wheel-carved, hammered and maquetry
15 cm. high
Signed



7099 |

EMILE GALLE (1846-1904)
Console “aux libellules et papillons”, circa 1900

Sculpted walnut and exotic wood marquetry, mother-of-pearl inlay and bronze

Signed

138 cm. high ; 74 cm. wide ; 46 cm. deep

Only one variant of the design is recorded.

Literature

A. Duncan and G. de Bartha, *Gallé Furniture*, Antique Collector's Club, 2012, a variant ill. p. 272, pl. 4

Provenance

Private Collection, France.





7064 |

**DAUM NANCY
JACQUES GRUBER (1870-1936)
JULES MARCHAND, Engraver
"Vigne", 1895**

Moulded, blown, internally decorated glass, overlaid in black, deeply acid-etched and wheel-carved, applied decoration
Gilt intaglio signature *Daum Nancy* with the cross of Lorraine, inscribed *Mo* and *Fecit*, dated *1895*, signed *Gruber Del* and *J. Marchand*
46 cm. high

Jacques Gruber was the most prominent designer working at Daum between 1893 and 1897. From 1893, he designed vessels intended for national and international exhibitions, most of which were unique pieces. He is most probably the author of the shape that appeared in 1894 and of which very few examples are known, more or less all equal in height and with various designs of poppies, thistles, sweet peas, and peacock feathers. Most of them are presently in museums.

We were unable to locate a similar example in that particular height. Jules Marchand was the principal engraver at the Daum workshop. Working with an oil lamp, he ended his life blind.



7092 |

DAUM NANCY
Coloquinte vase, circa 1900

Multiple powder inclusions and a granulated effect, large clear cabochon applied to the side
Wheel-cut signature under the base Daum Nancy with the cross of Lorraine
19 cm. high ; 11 cm. wide



6497 |

LOUIS MAJORELLE (1859-1926)
Salon suite “aux fougères”, circa 1906

Carved gilt wood, re-upholstered, comprising:
A sofa, two chairs and two armchairs
The sofa: 109 cm. high ; 139 cm. wide
Each armchair: 105 cm. high ; 70 cm. wide
Each chair: 101 cm. high ; 48 cm. wide

Exhibited

Salon de la Société des Artistes Décorateurs, Paris, 1906

Literature

This design is illustrated in the Majorelle catalogue, n.d., circa 1905
Edith Manonni, *Meubles et ensembles style 1900*, éd. Charles Massin, Paris, 1968, p. 61
Ornella Selvafolta, *Le mobilier Art Nouveau*, éd. Larousse, Paris, 1985, p. 45
Alastair Duncan, *Louis Majorelle, Master of Art Nouveau Design*, Harry N. Abrams, New York, 1991, p. 106, 170 and 173
Roselyne Bouvier, *Majorelle, Une aventure moderne*, éd. Serpenoise, Metz, 1991, n. 56 for a photo of two armchairs
and a chair in the Champagne Perrier-Jouët guest house, Epernay, France



6376 |

EMILE GALLE (1846-1904)
Vitrine “Epis de blé”, circa 1900

Sculpted walnut, the shelves decorated with wheat stalks in exotic wood marquetry
Signed
185 x 84 x 54 cm.

Another example of this design is part of the collections of the Musée d’Orsay, Paris.



7014 |

**FRENCH, MOST PROBABLY
AFTER A DESIGN BY LOUIS MAJORELLE
Pair of wall-lights, circa 1900**

Gilt and chased bronze, the petals of the iris in hammered copper
96.5 cm. high ; 39.5 cm. wide

Literature

Fin de siècle masterpieces, The Silverman collection, New York, 1989, one wall-light ill. p. 180, n. 90

Provenance

Collection of Benedict Silverman, New York.

At the turn of the 20th century, the new owners of the famous Lucas Carton restaurant, place de la Madeleine, Paris, commissioned Louis Majorelle to design the interior, including all the light fittings. Most of it is still in place.



Robert Zehil Gallery



6195 |

EMILE GALLE (1846-1904)
Sellette, circa 1900

Sculpted walnut and exotic wood marquetrie
Signed
104 cm. high
The top shelf: 48 x 48 cm



4617 |

EUGENE MICHEL
Vase, circa 1900

Clear glass, etched to simulate the movement of the waves, partly frosted,
overlaid with enamel and wheel-carved with a decor of fishes and aquatic flora
17 cm. high

Provenance
Leo Kaplan, New York, acquired in 2000.





5381 |

**TONY SELMERSHEIM (1871-1971)
CHARLES PLUMET 1861-1928)**
Desk, circa 1900

Sculpted pear wood and gilt bronze
131 cm. high; 161 cm. long; 88 cm. deep

Exhibited

Société Nationale des Beaux-Arts, 1897 for a variation of this design

Literature

Art et Décoration, avril 1897, the model without the side elements ill. p. 107
Der Modern Stil, Julius Hoffmann éditeur, 1899, vol. I, ill. pl. 64,
for the one exhibited at the Société Nationale des Beaux-Arts
Der Moderne Stil, 1903, ill. pl. 82



2862 |

MAURICE MARINOT (1882 - 1960)
Coupe glass MM. 153, 1920

Clear frosted glass, decorated with four polychrome enameled medallions featuring naked women, the inside also with an enameled decor, the foot circled with enameled dots
Signed in enamel, together with a certificate by Florence Marinot
12 cm. high

Exhibited

Société des Artistes décorateurs, Paris, 1920

Literature

Félix Marilhac, *Maurice Marinot, Catalogue raisonné de l'oeuvre de verre*, les éditions de l'amateur, 2013, ill. p. 83 and 285

Provenance

Collection Baron Chouanard, acquired directly from the artist in April 1920.
Michael Chow, New York.





7011 |

JEAN SERRIÈRE (1893-1968)
ADRIEN-AURELIEN HEBRARD, Editor
Monumental vase, circa 1925

Hammered and chased silver
Signed underneath *Jean Serrière* et stamped *HEBRARD* and *PARIS*
43.5 cm. high

Bearing on its foot an engraved dedication: *A MONSIEUR LEON DARDEL / LES ADMINISTRATEURS ET LES DIRECTEURS GENERAUX DE LA SACM 1874-1924*

Provenance
Benedict Silverman Collection, New York.

Léon Dardel was a member of the board of directors of the SACM (Société Alsacienne de constructions mécaniques, today Alstom). In Belfort, a neighbourhood built in the fifties to accommodate workers was named after him.



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Editing: Deborah Hasson Biermann
Layout: Caroline Germain (www.c-graphik.fr)
Printed in June 2016 by Imprimeurs FOT (Lyon, France))