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## Bowl on gold tripod

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**Not on display**

**Title/Description:** Bowl on gold tripod

**Born:** 1900 c.

**Object Type:** Bowl, Metalware

**Materials:** Enamel, Gold, Metal

**Technique:** Gilding, Metalworking, Pliqué à jour

**Measurements:** h. 105 x w. 133 x d. 133 mm

**Accession Number:** 21040

**Production Place:** Germany, Norway

**School/Style:** Art Nouveau

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

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This brightly coloured glass bowl with a gold rim may have been manufactured in Germany or Norway and presents a flamboyant example of piqué à jour or 'vitreous enamelling'. The bowl is mounted on a luxurious golden tripod formed from supportive metal rods that have been bent into scrolls.

Constructed from clusters of metal cells in-filled with translucent blue, turquoise, pink, green and yellow glass, the hemispherical bowl is patterned with a repeating abstract design. Symmetrical circular motifs flanked by wings remind the viewer of stylised insects, possibly Egyptian winged scarab beetles. Such a design, would hints at a later date of production and make the bowl Art Deco. Unlike cloisonné enamel, the cells are not backed by metal, allowing the light to pass through the glass.

This labour intensive technique was explored by Norwegian Art Nouveau artists Marius Hammer (1847-1927), Thorolf Holmboe (1866-1935), and Gustav Gaudernack (1864-1914) for David Andersen. Stylistically, the work of these designers does not provide a match with the bowl in the Sainsbury Centre Collection.

Sir Colin Anderson noted that the bowl was 'probably by Farnand Thesmar, c. 1893' [sic]. [1] André Fernand Thesmar (1843-1912) was a French Art Nouveau designer who mastered the piqué à jour technique to create patterns inspired by nature. [2]. His choice of colour combinations is subtler than the example in the Collection and again, it is unlikely that Thesmar produced this design.

Pliqué à jour enamelware enjoyed a revival at the end of the 19th century, executed by skilled Art Nouveau glass artists. Enthusiasm for this aesthetic was possibly influenced by the popularity of Chinese and Japanese export cloisonné wares. From around 1910, Tiffany & Co. also produced piqué à jour enamelware patterned with designs inspired by Islamic art and English Gothic stained glass windows. [3]

Vanessa Tothill, February 2021

[1] Penny Johnson and Phillipe Garner, *The Anderson Collection of Art Nouveau* (Norwich, 1980)

[2]  
<https://www.marcmaison.com/objets-d-art-19th-century-paintings-and-furniture/objects/andre-fernan-d-thesmar-1845-1912-ferdinand-barbedienne-ornamental-japanese-plate> [accessed 28 January 2021]

[3] John Loring, *Louis Comfort Tiffany at Tiffany & Co.* (New York: Harry N. Abrams, Inc., 2002), pp. 174-5.

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## Further Reading

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

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

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

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

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

Loring, John, *Louis Comfort Tiffany at Tiffany & Co.* (New York: Harry N. Abrams, Inc., 2002)

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