



# Vase

Daum Frères

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**Not on display**

**Title/Description:** Vase

**Artist/Maker:** Daum Frères (Manufacturer)

**Born:** 1910 c.

**Object Type:** Vase

**Materials:** Enamel, Glass

**Technique:** Enameling, Etching

**Measurements:** h. 203 x w. 83 x d. 83 mm

**Inscription:** Cameo mark 'Daum Nancy' with cross of Lorraine

**Accession Number:** 21043

**Historic Period:** 20th century

**Production Place:** France, Nancy

**School/Style:** Art Nouveau

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

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This glass vase was designed by Daum Frères, a glassmaking firm that was run by the brothers, Auguste Daum (1853-1909) and Antonin Daum (1864-1930). [1] In 1900, Daum Frères were awarded the Grand Prix at the Exposition Universelle in Paris for their technically innovative Art Nouveau glassware. [2]

Made from blown glass, the solid foot and narrow flared neck of the vase creates a solid cylindrical form. The vase has been etched with a floral decoration and hand-painted in coloured enamels with a naturalistic design of violets. Gilding has been used to highlight the veins in the leaves that wrap around the base. This attractive pattern of violets was applied to various forms manufactured by Daum Glassworks (see Sainsbury Centre Collection No. 21042).

The artisans have used a colourless glass with a flaky white crystalline structure and a satined surface. Additions of purple powder melts create a deep violet colour around the stand of the vessel.

The wall of the vessel bears the cameo mark 'Daum Nancy' with the Cross of Lorraine in gilt. The cross of Lorraine is a reference to the annexation of French territory at the end of the Franco-Prussian war (1870-71), which resulted in the separation of Alsace-Lorraine from southern Lorraine. The two horizontal bars of the cross represent the region's divided cities, Metz and Nancy. Following the war the cross was displayed as a symbol of anti-German resistance and expressed French desire for reunification. [3]

France reacted to its territorial loss by investing in the city of Nancy and strengthening the surrounding region politically and economically. In the years that followed, émigrés fled from Germany to Nancy, bringing with them investment capital and artisanal skills. One such immigrant was Jean Daum (1825-1885), the founder of the 'Verrerie de Nancy' and father of Auguste and Antonin Daum. [4]

Vanessa Tothill, January 2021

1] Amanda Geitner and Emma Hazell, ed., *The Anderson Collection of Art Nouveau* (Norwich: Sainsbury Centre for Visual Arts, University of East Anglia, 2003), pp. 130-31.

[2] Geitner, p. 131.

[3] Peter Clericuzio, 'Memory and Mass Mobilization: The Material Culture of the Alsace-Lorraine Question, 1885-1919', *The Journal of Decorative and Propaganda Arts*, Vol. 27, 'Souvenirs and Objects of Remembrance' (2015), pp. 172-195, (p. 180).

[4] Klaus-Jürgen Sembach, *Art Nouveau* (Köln: Taschen, 2000), pp. 65-66.

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## Further Reading

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

Alsace-Lorraine Question, 1885-1919', *The Journal of Decorative and Propaganda Arts*, Vol. 27,

'Souvenirs and Objects of Remembrance' (2015), pp. 172-195.

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)

Sembach, Klaus-Jürgen, *Art Nouveau. Utopia: Reconciling the Irreconcilable* (Köln and London: Taschen, 2000)

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