



Théodore Deck (1823-1891) Rare Orientalist Vase



3 000 EUR

Signature : Théodore Deck (1823-1891)

Period : 19th century

Condition : Très bon état

Material : Ceramic

Description

Large 19th century Ottoman style Orientalist vase featuring an elegant bulbous structure in glazed ceramic decorated with three large polychrome floral arrangements in cobalt blue, turquoise, manganese, pink and outlined in black under a transparent colourless glaze depicting carnations, mandorlas and saz palms in the Iznik style. Marked TH.DECK under the base. Good condition, dimensions: 27 cm high X 24 cm wide. (Note a very similar model estimated at between 3,000 - 5,000 GBP at Sotheby's London sale of 27 October 2021 "Arts of the Islamic World and India" see attached document). Théodore Deck began to explore the Iznik style in his ceramic practice in 1856 after studying works of this type at the Musée de Cluny in Paris. His wonder at the vast combinations of floral motifs in Iznik

Dealer

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creations is evident in his work. Théodore DECK was the director of the Manufacture de Sèvres and made pitchers, dishes and vases inspired by Iznik ceramics. Théodore Deck was born on January 2, 1823 in Guebwiller in Alsace in the Haut-Rhin department and died on May 15, 1891 in Paris, is a French ceramist. Son of Richard Deck, silk dyer in Guebwiller, Joseph Théodore Deck, confronted at a very young age with the alchemy of colors, became passionate about this field and the physical sciences. After three years at the college of La Chapelle-Sous-Rougemont, near Belfort, the death of his father in 1840 forced him to return to Guebwiller and take over, with his older brother, the family business. The young team struggled to balance in a very competitive context, the business declined and was sold. Young Théodore made his choice and began his apprenticeship with Master Stovemaker Hügelin in Strasbourg in 1841, where he stayed for two years and completed his training with a grand tour of journeymanhood in Germany, Austria and Hungary. Arriving in Paris in 1847, he was hired by the Bavarian earthenware maker Vogt, but returned to Alsace during the revolution of 1848. Deck returned to Paris in 1851, hired in the workshop of the Widow Dumas, his work was rewarded by the medal obtained by this factory at the Universal Exhibition of 1855. The Deck brothers created their company in 1858 and set up in 1859 at 46 boulevard Saint-Jacques, later the workshops moved to rue de Vaugirard. In addition to the production of stove tiles, facade facings and shaped ceramic pieces were quickly added. First consecration for the Théodore Deck company in 1861, with a silver medal at the Salon Arts et Industrie, with pieces covered in the famous Persian blue, which would make his reputation and which would later be called "Deck blue". New success at the Universal Exhibition in London in 1862, with pieces in the Renaissance and Iznik style and especially the gigantic Alhambra vase, later acquired by the South Kensington Museum. 1867, silver medal at the

Universal Exhibition, the progress and technical advances that he put forward were consecrated, in particular the inclusion of gold underglaze. In 1869 Deck opened a sales store in Paris in the prestigious Opera district. 1873: Universal Exhibition in Vienna, success confirmed with the presentation of a planter, designed by Emile Auguste Reiber, two meters wide, with in the background, a panel four meters high, piece which is kept in Geneva at the Ariana Museum. Theodore Deck will be able to secure the collaboration of many fashionable artists, Jean-Charles Davillier, Legrain, Carrier, Emmanuel Benner, Albert Anker, Eugène Gluck, Raphaël Collin, Paul Helleu, Emille-Auguste Reiber, Amedée Jullien, Joseph Ranvier, the list is not exhaustive. These artists, in exchange for their work on the design and decoration of ceramics received a remuneration corresponding to 50% of the value of the piece. Appointed in 1875 as head of the commission for the improvement of the Manufacture de Sèvres, he took over the management of this prestigious factory in 1887, the year that also saw the publication of his *Traité sur la Faïence* and in which he recounted all the developments that he had brought to the ceramicist's profession. He has been buried in Paris since 1891 in the Montparnasse cemetery. It was his friend Auguste Bartholdi who made his funerary monument on which is engraved the phrase: "He snatched fire from the sky". His pieces are present in many museums, including the Musée des Arts Décoratifs in Paris, the Musée du Florival collection Théodore Deck Guebwiller, the Musée des Arts Décoratifs in Marseille, the Musée Unterlinden in Colmar, the Musée de l'Impression sur Etoffes in Mulhouse, the Metropolitan Museum in New York, the Hermitage Museum in Saint Petersburg, the Victoria & Albert Museum in London, and the Gulbekian Foundation in Lisbon.