



Мича



Grosvenor Gallery

27 October - 26 November 1993

Romain de Tiroff-Erté

1892-1990

Alphonse Mucha

1860-1939

Grosvenor Gallery

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6. La Traviata

INTRODUCTION

In 1963 the Grosvenor Gallery, then based in Davies Street, held an exhibition of works by Alphonse Mucha. The drawings, watercolours and lithographs presented to the public a representative selection of the work of an artist who, perhaps, summed up more completely than any other the aesthetic ideals of his period. The names of Alphonse Mucha and Art Nouveau are inseparably linked and the exhibition was a landmark in the revival of interest in works of this period. Works now on show are the balance of a substantial collection acquired from the artist's estate that has been sold over the years; the last exhibition in 1986 having sold out completely.

It was during an exhibition of Mucha works in 1967 that Eric Estorick and his late wife Salome, the gallery owners, met Jacques Damase, a writer and a critic. The meeting led to an introduction to Erté and the rest is history. Through their galleries in New York and London the Estoricks arranged sell-out exhibitions of original designs in gouache. They encouraged Erté to produce lithographs, sculpture and other multiple works which made him one of the most successful decorative artists of this century.

This exhibition provides an opportunity to compare the styles of the two great artists. Mucha is represented with some of his famous posters and panneaux decoratifs as well as drawings and less-known examples of lithographic work. The Erté gouaches contain original designs for the later graphics including the famous alphabet that was brought back by Eric Estorick from the original purchaser, Lord Beaumont. This alphabet has not been shown publicly for over twenty years.

We shall be holding regular exhibitions of theatrical designs. In May next year we will have a one-man show of the works of Arbit Blatas, who was the youngest member of the School of Paris group at the age of twenty-one. He became a colleague and friend of many great artists such as Bonnard, Vuillard, Matisse, Dufy, Van Dongen and Marquet, all of whom he was to paint and sculpt.

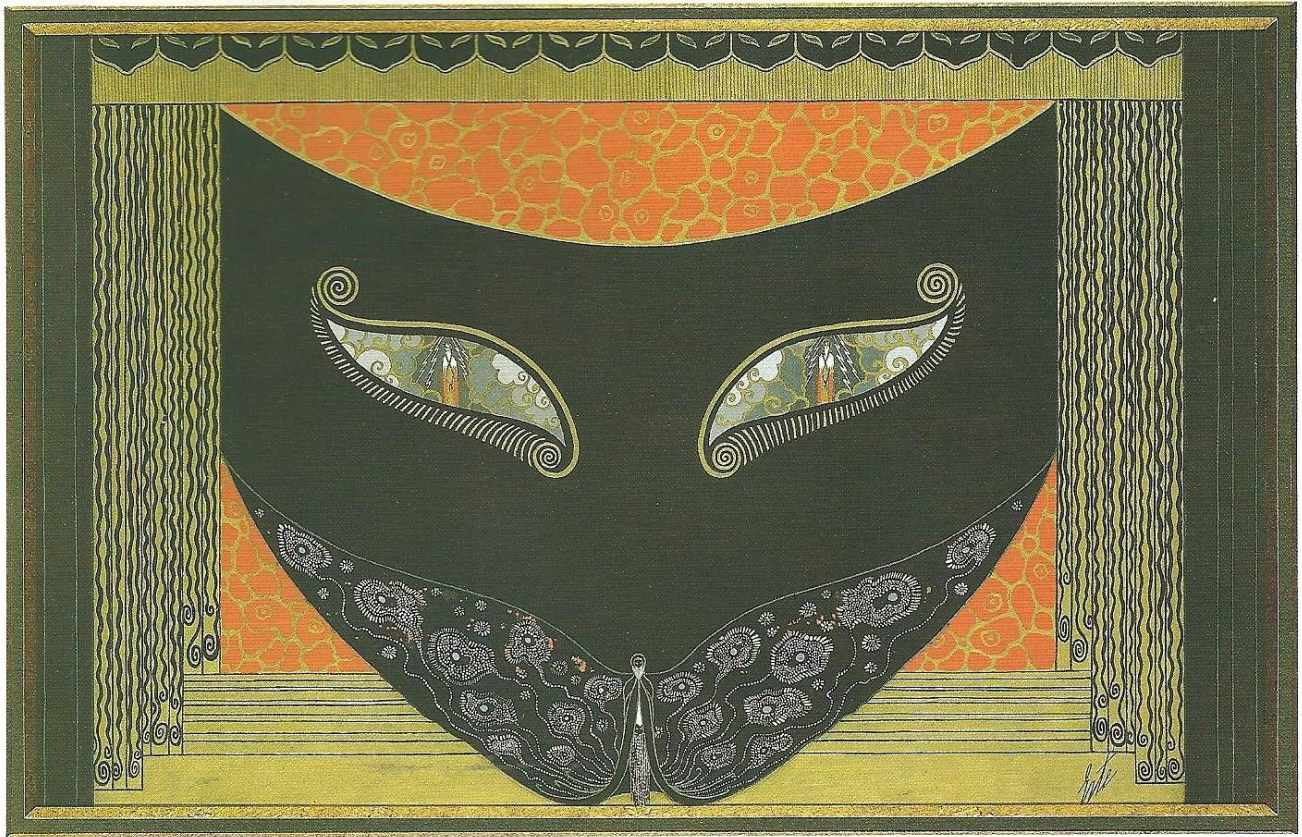
The exhibition will contain designs for operatic productions that Blatas produced in collaboration with his wife, the opera singer and stage director Regina Resnik. These works will include his famous Three Penny Opera designs as well as Carmen and Falstaff.

ERTÉ

- 1892 Romain de Tiroff, son of an admiral, born in St. Petersburg, Russia.
- 1906 Studies painting with portraitist Ilya Repin.
- 1912 His parents consent to let him study in Paris. Studies at Academie Julian with historical painter Jean-Paul Laurens.
- 1913 Works for one month with the dressmaker Caroline. She tells him he has no talent for designing. Submits fashion sketches to Paul Poiret who hires him as one of two full-time designers. Creates costumes for his first theatrical production, "Le Minaret", featuring Mata Hari. Contributes drawings to *La Gazette du Bon Ton*, leading fashion magazine of Paris. First use of signature "Erté".
- 1914 Erté designs for Henri Bendel and Altman's in New York. Submits designs to *Harper's Bazar*.
- 1915 *Harper's Bazar* publishes first cover design (January) and designs on interior pages, beginning 22-year collaboration.
- 1916 Erté contributes work to *Vogue* magazine. After six months, William Randolph Hearst, owner of *Harper's Bazar*, signs ten-year exclusive contract with Erté.
- 1917 Creates costumes for revue "Marvels of the Orient", starring Maurice Chevalier and Mistinguett, at Theatre Femina, Paris.
- 1919-1924 Costume designs for Gaby Deslys — Theatre Femina, Ganna Walska, Chicago Opera Company, Marion Davis, "Restless Sex" (film), Exhibition at Knoedler, New York.
- 1925 Goes to Hollywood, under contract to Metro-Goldwyn-Mayer to design sets and costumes for the film "Paris". Costume and set designs for George White's Scandals. Exhibition at Madison Gallery, New York. Designs costumes for other films, "The Mystic", "Dance Madness", "A Little Bit of Broadway", and King Vidor's "La Boheme", starring Lillian Gish.
- 1926 Signs second ten-year contract with *Harper's Bazar*. Costume and set designs for George White's Scandals and Folies Bergere.
- 1927-1936 Costume designs for Lucrezia Bori, Metropolitan Opera, George White "Manhattan Mary", Majestic Theatre, New York, Folies Bergere, Bal Tabarin and various other theatres.
- 1937 Costume and set designs for Plaisir de France, Bal Tabarin; "Its in the Bag", by Cecil Landeau, Saville Theatre, London, and Scala Theatre, Berlin. Resigns from *Harper's Bazar* in dispute with editor Carmel Snow.
- 1938-1966 Costumes set designs for theatres and operas in many cities: London, Blackpool, Paris, Munich, West Berlin, Barcelona, Rome, Venice, San Francisco and New York amongst others.
Designs for Rossini's "The Barber of Seville" for French television, Poulenc's "Les Mamelles de Tiresias", "La Traviata" at Paris Opera House and "Pelleas and Melissande" at Teatro San Carlo, Naples.
- 1967 Costume and set designs for "Flying Colors", Expo '67, Montreal. Exhibition at Grosvenor Gallery, New York; this entire exhibition of 170 works was purchased by Metropolitan Museum of Art. Exhibition at Grosvenor Gallery, London.
- 1968 Produces the first lithographs "The Numerals" published by Sevenarts Ltd. (Grosvenor Gallery) who he appoints exclusive agents.
- 1969-1979 Exhibitions throughout the world including U.S.A. travelling retrospective organised by the Smithsonian Institution. Assigns his copyright to Sevenarts Ltd. to exploit his designs in other media.
- 1980 Costume and set designs for Glyndebourne Opera Company's performance of "Der Rosenkavalier". Erté Sculpture Collection introduced by RKP International and Dyansen Corporation, Jewelry series based on Erté designs begun by Circle Arts.
- 1981-1988 Books published on Erté graphics and sculptures. Major exhibitions in New York, Miami, Copenhagen, Paris and Hamburg.
France awards Erté the Legion of Honour in 1985.
Designs cover for *Playboy* magazine and introduces two sculpture collections, "Visions in Bronze" and "Treasures in Bronze".
- 1989 Designs set and costumes for two acts of the Easter show at Radio City Music Hall, and two entire shows for the musical "Stardust".
- 1990 Recovers from a coma brought on by kidney failure during a trip to Mauritius. Dies unexpectedly during recuperation in Hospital Cochin, Paris, on 21st April.

ERTÉ

All the works are gouache on paper



1

La Jalousie, 1926

signed, 15×9½in. (38×24cm.)

Design for George White Scandals
"Le Mystere du Masque"

See illustration

£25,000

\$37,500

2

\$30,000 £20,000

Les Enclaves de Salome, 1926

signed, 9¾×13¼in. (25×34cm.)

Design for George White Scandals

3

£33,000 £22,000

Georgie, 1917

signed, 10×7in. (25.5×18cm.)

Design for Theatre Femina, Paris
"Millionnaires Americaines"

4

New York — Robe, 1917

\$33,000

signed, 10×7in. (25.5×18cm.)

Design for Theatre Femina, Paris
"Millionnaires Americaines"

£22,000

5

New York — Manteau, 1926

\$33,000

signed, 10×7in. (25.5×18cm.)

Design for Theatre Femina, Paris
"Millionnaires Americaines"

£22,000

6

La Traviata, 1935

\$22,500

signed, 13³/₄×10¹/₄in. (35×26cm.)

LITERATURE:

Erté's Theatrical Costumes, Dover Publications Inc., 1979

See frontispiece illustration

£15,000

7

Manhattan Mary, 1935

\$30,000

signed, 14³/₄×10¹/₄in. (37.5×26cm.)

Design for George White, Majestic Theatre

£20,000

8

Manhattan Mary, 1927

\$30,000

signed, 14³/₄×10¹/₂in. (37.5×27cm.)

Design for George White, Majestic Theatre

£20,000

9

Manhattan Mary, 1927

\$30,000

signed, 14³/₄×10¹/₂in. (37.5×27cm.)

Design for George White, Majestic Theatre

£20,000

The following works were executed by Erté in collaboration with Leon Leonidoff, the impresario
— director of the Radio City Music Hall, New York

NEW YORK WORLDS FAIR — WONDERWORLD

10

United Nations Set, 1963

signed, 11×14¼in. (28×37cm.)

\$7,500

£5000

11

Polo Player — Male, 1964

signed, 15×11in. (38×28cm.)

\$2,000

£2000

12

Polo Player — Female, 1964

signed, 15×11in. (38×28cm.)

\$3,000

£2000

13

Journalist — Della Vangardia, 1963

signed, 15×11in. (38×28cm.)

\$3,000

£2000

14

Journalist — Pravda, 1963

signed, 15×11in. (38×28cm.)

\$3,000

£2000

MONTREAL EXPO '67 — FLYING COLOURS

15

Clowns — 3rd Effect, 1967

signed, 15×11in. (38×28cm.)

\$4,500

£3000

16

Clowns — 3rd Effect, 1967

signed, 15×11in. (38×28cm.)

\$4,500

£3000

17

Vienna — Oriental Stage, 1967

signed, 16×20in. (40.5×51cm.)

\$6,000

£4000

ABC TELEVISION PRODUCTION — SILENT NIGHT

18

Wooden Soldier — Follower of Minister of War, 1967

signed, 14½×11in. (37×28cm.) \$3,000 £2000

19

Girls Packing Presents, 1967 \$3,000 £2000

signed, 14½×11in. (37×28cm.)

20

Minister of Fine Arts, 1967 \$3000 £2000

signed, 14½×11in. (37×28cm.)

21

Girl Dancer for Gingerbread Horse, 1967 \$3000 £2000

signed, 15×11in. (38×28cm.)

22

Gingerbread Horse, 1967 \$3000 £2000

signed, 15×11in. (38×28cm.)

23

Chocolate — Boy Dancer, 1967 \$3000 £2000

signed, 16×12in. (40.5×30.5cm.)

24

Chocolate — Girl Dancer, 1967 \$3000 £2000

signed, 16×12in. (40.5×30.5cm.)

25

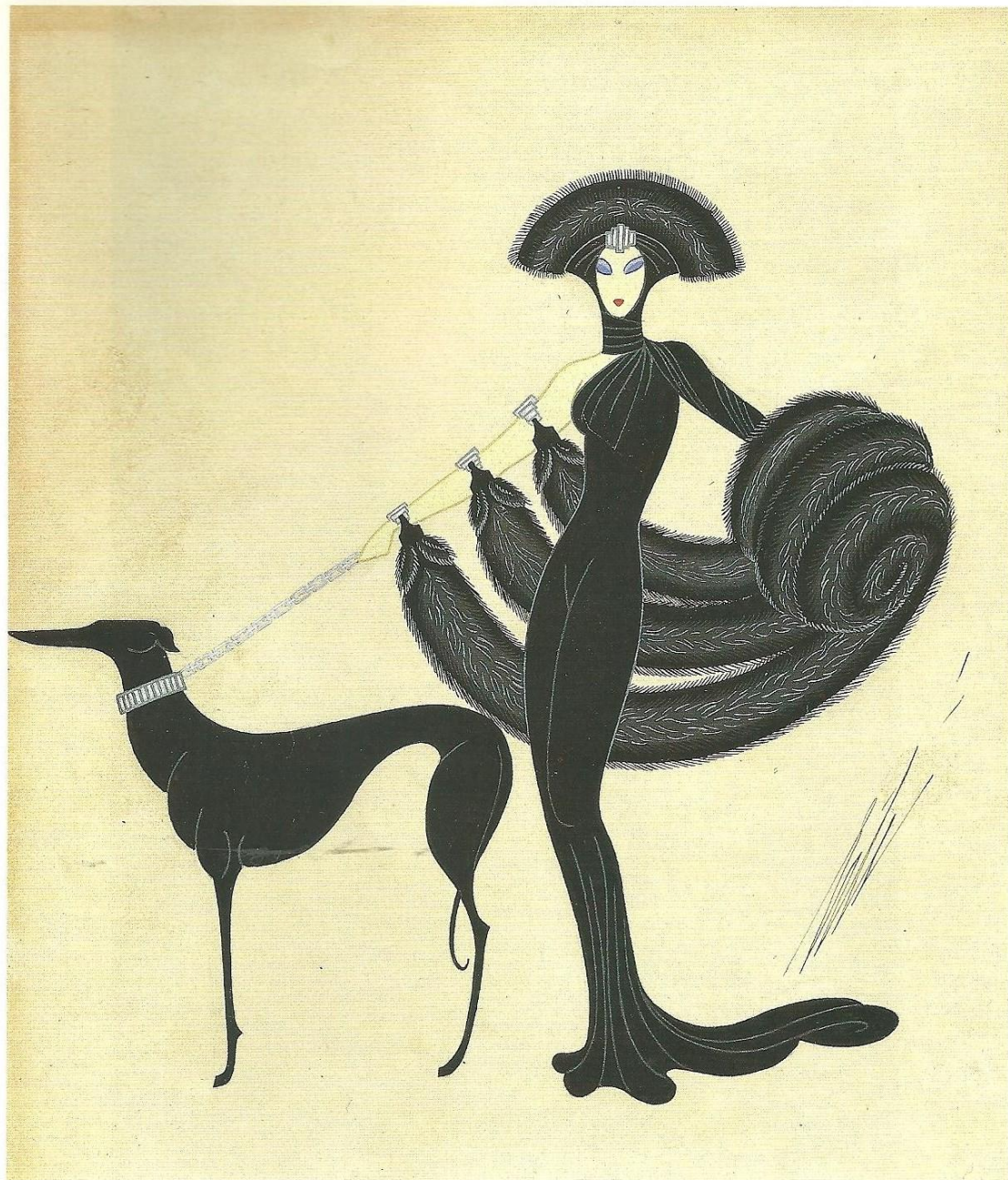
Entrance of Rahat Lokhoam and Halva, 1967

signed, 16×20in. (40.5×51cm.)

26

Entrance of Santa Claus, 1967

signed, 11×15in. (28×38cm.)



27

\$42,000 £28,000

Symphony in Black, 1939

signed, 14½×10½in. (37×26.5cm.)

Black Velvet, London Palladium

See illustration

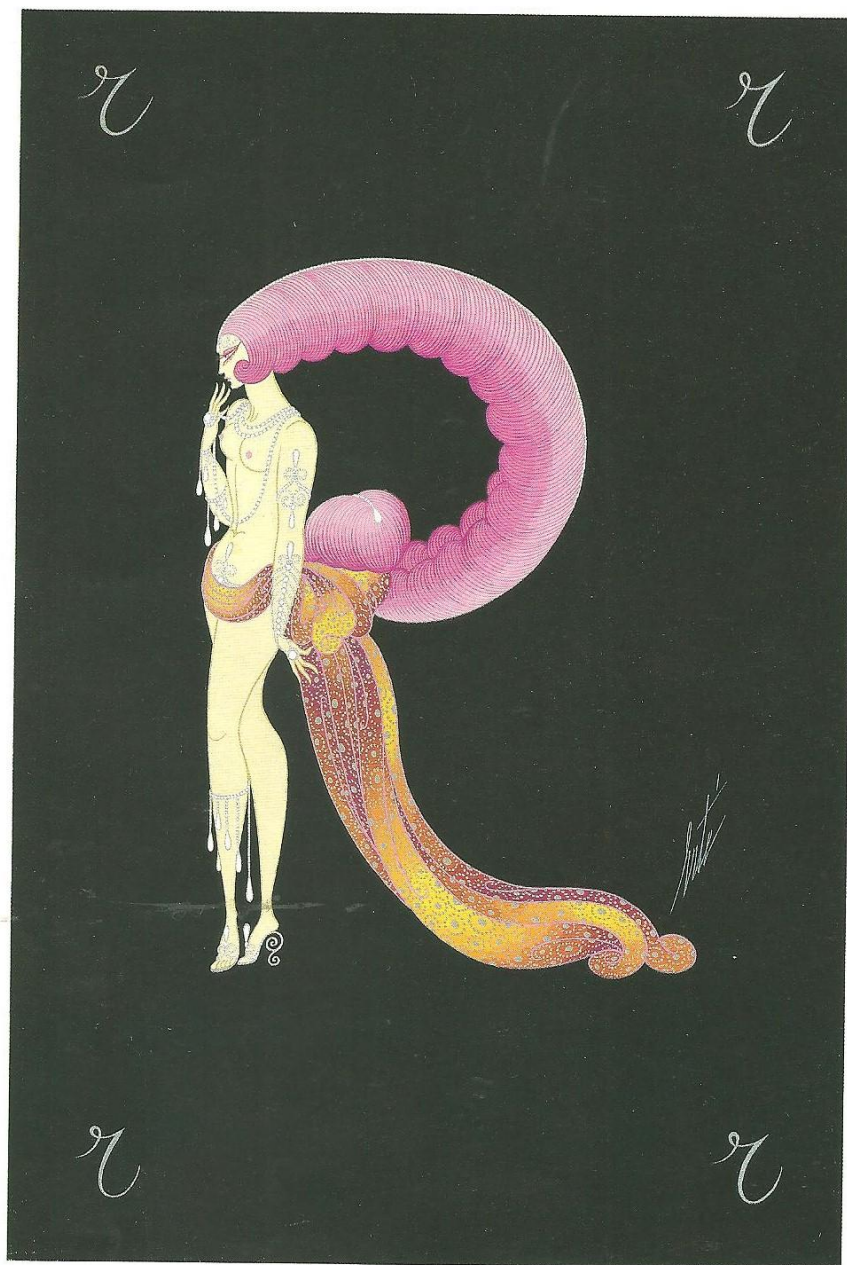
28

\$33,000 £22,000

Fedora Costume, 1919

signed, 11¾×9½in. (30×24.2cm.)

Design for Ganna Walska, Act II, Fedora —
Umberto Giordano



29

The Alphabet, 1927-1967 (an application)

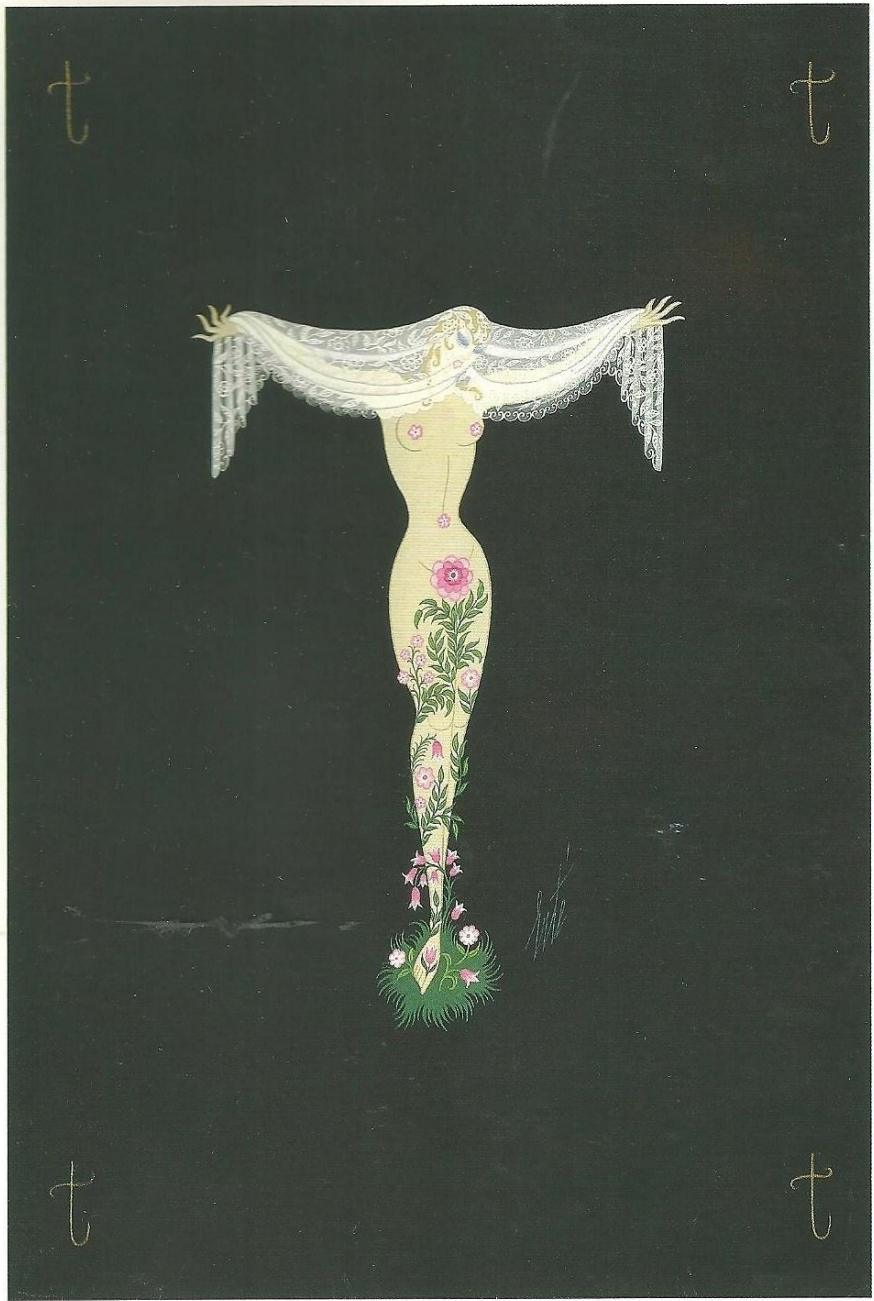
Twenty-six designs

each signed, 22×14½in. (56×37cm.)

£1,000,000

Erté conceived the idea of the alphabet using human forms in 1927. He hoped to complete it for an exhibition at the Galerie Charpentier in 1929. However, with the Harpers contract, commissions from George White, the Folies Bergere and various operas he had not made much headway and the execution of the alphabet continued until late 1932. In 1967 with the first exhibition at the Grosvenor Gallery he discovered two letters were missing and finally completed the work in August of that year.

Letters R and T illustrated





ÉVEIL DU MATIN



ÉCLAT DU JOUR

30

The Times of the Day: Morning Awakening; Daytime Dash; Evening Reverie; Nightly Rest

lithographs in colour, 1899, printed by F. Champenois, Paris, signed in pencil. slight surface dirt, some staining and creases in the margins

47×20¾in. (119.5×52.7cm.)

\$30,000

£20,000

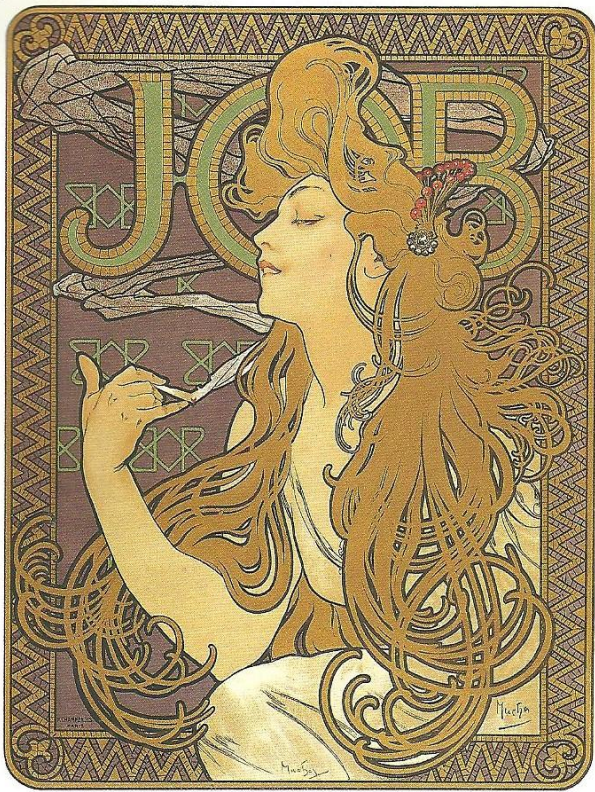


RÉPOS DE LA NUIT



RÉVERIE DU SOIR

REFERENCE:
Rennert/Weill, p. 232
D.F.P.
Bridges, p. 28-31
See illustration



AJ .

31

Job

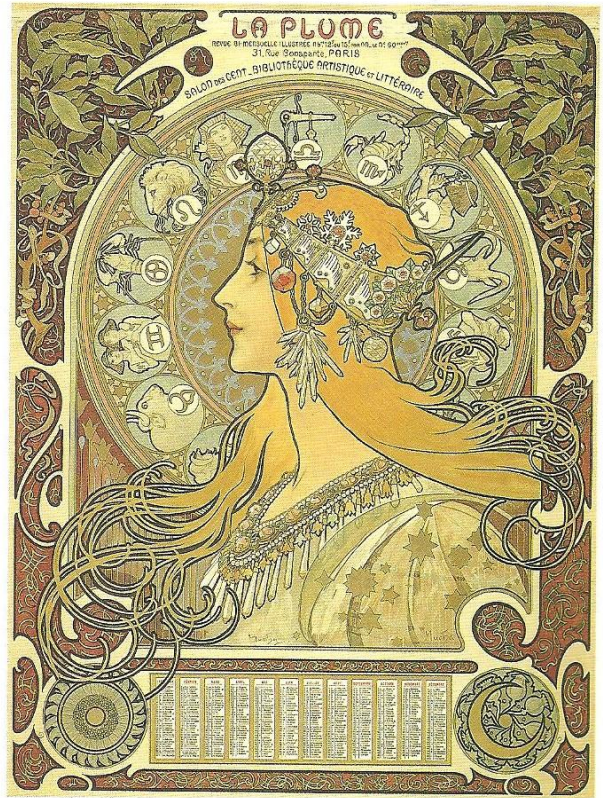
\$12,000

£8,000

lithograph in colours, 1896, printed by F. Champenois, Paris, signed in pencil, horizontal crease in top margin, generally in excellent condition
26×18in. (66×46cm.)

REFERENCE:
Rennert/Weill, p. 82
Bridges, A6
D.F.P. II. 635

See illustration



32

\$6,000

£4,000

La Plume, Zodiac

lithograph in colours, 1896, printed by F. Champenois, Paris, horizontal crease along top edge, generally in excellent condition
25½×19in. (65×48cm.)

REFERENCE:
Rennert/Weill, p. 100, v.1
Bridges, C4

See illustration

33

The Seasons: Summer; Spring; Autumn; and Winter

lithographs in colours, 1896, printed by F. Champenois, Paris, all signed in black crayon, all with surface dirt, tears in the image and creases 42×22in. (107×56cm.)

REFERENCE:

Rennert/Weill, p. 90 \$9,000 £6000
Bridges, p. 3-6

34

Nestlé's Food for Children

lithograph in colours, 1897, printed by F. Champenois, Paris, signed in pencil, pin holes in the top corners, slight surface dirt, generally in excellent condition 28½×13in. (73×36cm.) £2,800

REFERENCE:

Rennert/Weill, p. 124 \$4,200
Bridges, A34
D.F.P. II. 646

This is one of only four posters Mucha did for the British Market

35

Dawn and Dusk

lithographs in colour, 1899, printed by F. Champenois, Paris, signed in green ink, small repair in image of Dawn, slight foxing 17¼×34in. (44×86.5cm.) \$4,500 £3000

REFERENCE:

Rennert/Weill, p. 258
Bridges, p. 32-33

36

Sea Holly, Bretonne de Guerande

lithograph in colours, 1902, printed by F. Champenois, Paris, signed in black crayon, in excellent condition 27×11½in. (69×29cm.) \$6,000 £4000

37

The Quill

lithograph in colours, 1899, printed by F. Champenois, Paris, signed in pencil, pin hole in top margin, slight surface dirt 23×10in. (58×25cm.) \$7,500

REFERENCE:

Rennert/Weill, p. 240, v.
Bridges, p. 26-27

38

The Seasons: Spring

lithograph in colours, 1900, printed by F. Champenois, Paris, signed in pencil, slight waterstains in the margins, some foxing, generally in excellent condition 28¾×13in. (73×33cm.) A.C.

REFERENCE:

Rennert/Weill, p. 270 \$2,250 £1,500

39

Biscuit Lefevre Utile

lithograph in colours, 1896, printed by F. Champenois, Paris, signed in pencil, pin holes in the corners, slight creasing, generally in excellent condition 24¼×17½in. (63×44cm.) £5000

REFERENCE:

Rennert/Weill, p. 113 \$7,500
Bridges, C5

40

Chocolat Masson: The Four Ages of Man

lithograph in colours, 1897, printed by F. Champenois, Paris, this is an uncut proof before lettering, in excellent condition 24¼×17¾in. (62×45cm.), the whole sheet. £3,000

REFERENCE:

Rennert/Weill p. 187 \$4,500
Bridges, C9

41

The New York Daily News: Friendship

steel engraving in colours, 1904, very slight stains and creases 18×12in. (46×30cm.) \$3,750 £2,500

REFERENCE:

Rennert/Weill, p. 314

42

Lance Parfum "Rodo"

lithograph in colours, 1896, printed by F. Champenois, Paris, signed in pencil, pin holes in top corners, generally in excellent condition 17×12½in. (43×32cm.) \$10,500

REFERENCE:

Rennert/Weill, p. 80 \$7,000
Bridges, A5

43 ● AC

F. Champenois, Imprimeur-Editeur

lithograph in colours, 1897, printed by F. Champenois, Paris, signed in pencil, slight creases and tears in the margins and corners, generally in excellent condition

26×19½in. (66×49cm.) £6000

REFERENCE:
Rennert/Weill, p. 160
Bridges, C8

\$ 9,000

44 Consigned ASA

Societe Populaire des Beaux-Arts

lithograph in colours, 1897, printed by F. Champenois, Paris, bottom left hand-corner missing, some creases and tears

25×17½in. (63×45cm.)

REFERENCE:
Rennert/Weill, p. 116
Bridges, A20
D.F.P. II. 641

£1,700
\$ 2,500

45 ●

Salon des Cent

lithograph in colours, 1897, printed by F. Champenois, Paris, signed in pencil, tear in left hand corner, other very minor defects, generally in excellent condition

26×17½in. (66×44cm.) £4,000

REFERENCE:
Rennert/Weill, p. 148
Bridges, A19

\$ 6,000

46 ● AC

Paris 1900

lithograph in colours, 1899, printed by S. Czeiger, Wien, signed in pencil, some sellotape marks, very slight creasing, generally in excellent condition

40×28in. (102×71cm.) £2,000

REFERENCE:
Rennert/Weill, p. 248
Bridges, A45
D.F.P. II. 649

\$ 4,500

47 ● AS

C.S. Y.W.C.A.

lithograph heightened with white and watercolour, circa 1922, printed by V. Neubert a Synove, Smichov, this a working proof for the Y.W.C.A. poster published in 1922, signed in pencil, creases in bottom margin, surface dirt, other minor defects

32½×19½in. (83×49cm.)

REFERENCE:
Rennert/Weill, p. 356, v. £2,500
Bridges, A67, V. \$3,750
Henderson, p. 73

48 ●

Three Seasons

lithograph in colours, circa 1898, Spring and Winter signed in pencil, in excellent condition

24½×16in. (62×40cm.) £4000

REFERENCE:
Rennert/Weill, p. 192 \$6,000
Bridges, p. 8

49 ● AS

The Coming Year

lithograph in colours, 1897, printed by F. Champenois, Paris, very slight creasing in the corners, in excellent condition

40×15in. (102×38cm.) £1,200

REFERENCE:
Rennert/Weill, p. 184 \$1,800
Bridges, C7

50 ●

The Coming Year

lithograph in colours, circa 1897, printed by F. Champenois, Paris, this is a working lithographic proof without the borders, in excellent condition

29½×15in. (75×38cm.) £600

REFERENCE:
Rennert/Weill, p. 184, v. \$900
Bridges, C7, v.

51

Toutes les Oeuvres de Mucha. Femme aux Coquelicots

lithograph in colours, 1898, printed by F. Champenois, Paris, signed in pencil, minor surface dirt, vertical and horizontal fold marks with corresponding defects
25×18in. (64×46cm.)

REFERENCE:
Rennert/Weill, p. 218, v.1
Bridges, p. 25

£ 5000

\$ 7,500

52

Revue pour les Jeunes Filles

lithograph in black and white, *circa* 1895, this is a lithographic proof, signed in pencil, horizontal fold mark, other creases and tears
44×25½in. (112×65cm.)

REFERENCE:
Rennert/Weill, p. 57, v.
Bridges, A9

£ 1,800

\$ 2,700

53

Krinogen

lithograph in colours, 1928, printed by K. Kriz, Karlin, signed in black crayon, creases, some tears and sellotape marks
48×34in. (122×86cm.)

REFERENCE:
Rennert/Weill, p. 371
Bridges, A72

£ 2000

\$ 3,000

54

Atelier Mucha

lithograph in black and white, 1897, signed in pencil, in excellent condition
13×9½in. (33×24cm.)

REFERENCE:
Rennert/Weill, p. 381
Bridges, A13

£ 750 \$ 1,250

55

Salammbô

lithograph in colours, 1896, printed for l'Estampe Moderne, in excellent condition
15½×9in. (39×23cm.)

REFERENCE:
Henderson, p. 23

£ 1,500

\$ 2,250

56

AJ.

The Stars: Evening Star

lithograph in black and white and watercolour, *circa* 1902, a working lithographic proof, in excellent condition
23×10in. (59×25cm.)

REFERENCE:
Rennert/Weill, p. 297, v.

£ 2000

\$ 3,000

57

The Arts: Dance and Painting

lithographs in colours, 1898, printed by F. Champenois, Paris, both signed in pencil, minor creases and scuffing mainly in margins
23½×15in. (60×38cm.)

REFERENCE:
Rennert/Weill, p. 211
Bridges, p. 19-22

£ 8,000

\$ 12,000

58

Atelier Mucha

lithograph in black and white, 1897, signed in pencil, in excellent condition
13×9½in. (33×24cm.)

REFERENCE:
Rennert/Weill, p. 381
Bridges, A13

£ 750 \$ 1,250

AJ.

Study for The Slav Epic

Indian ink and pencil, Prague, 1912, signed
12½×10½in. (32×26.5cm.)

\$ 3,750 £ 2,500

59

Design for a Diploma

pencil, pen and ink, signed
 13×8¾in. (33×22cm.) \$2,250
 £1,500

62

Study for a Mural £5000

pastel, *circa* 1890, signed \$7,500
 18½×49in. (47×124cm.)

60 AJ

Sketch for a Panneau Decoratif

Possibly Peasant Girl for Normandie Panneau

watercolour, *circa* 1903, signed
 10×17½in. (26×45cm.) \$3000 £2000

AJ

63

\$1,200 £800.

Book cover for Utok More

pen, black ink and gouache, *circa* 1929, signed
 14½×11½in. (37×29cm.)

61 AT. \$3,750

£2,500.

King Jiri Podesbradsky

pencil and gouache, 1915, signed
 12½×13¼in. (32×35cm.)

64

\$3,750 £2,500.

Study of a reclining lady, reading, on a sofa

pencil, *circa* 1898, signed
 6×11½in. (15×29cm.)



65

The Ivy

Final drawing for the Paneau Decoratif, "The Ivy"

pencil and watercolour, Paris, 1901

12¾ × 12in. (32.5 × 30.5cm.)

£ 30,000.

REFERENCE:

Rennert/Weill, p. 280

Bridges, p. 41-42

\$ 45,000

See illustration

ALPHONSE MUCHA

- 1860 Alphonse Marie Mucha, born at Ivančice in Moravia, son of a minor official at the local court.
- 1877 Graduated from Brno Gymnasium and went to Vienna to work under Kautsky, Burckhardt and Briochi on decor for Ringtheater. Attended evening courses in art.
- 1881 Mucha returned to Moravia. By chance found himself at Hrusovany and obtained a job decorating new Castle Emmashof of Count Khuen Belasi with murals. Count Khuen became his patron.
- 1883 Count Khuen gave him a small allowance to enable him to go to Munich Art Academy.
- 1887 Arrived in Paris. Studied at Academie Julian under Lefèvre, J. P. Laurens and Boulanger. Became friendly with Strindberg and Gauguin, shared a studio with Gauguin, the three often ate out together.
- 1889 Count Khuen committed suicide and Mucha's allowance stopped. He started doing illustrations for various magazines including *Le Figaro Illustré* and *La Vie Populaire*. Started his own studio in the Passage Stanislas with Whistler teaching painting and design.
- 1892 Illustrated his first book, *Scènes et Episodes de l'Histoire d'Allemagne* by Professor Seignobos, this was followed by many others including *Ilseé* by Robert de Flers, a magnificent example of Art Nouveau illustration.
- 1894 Sprang to fame overnight with his poster for Sarah Bernhardt's "Gismonda". Under a six-year contract he produced for Bernhardt the famous posters for "Lorenzaccio", "La Dame aux Camélias", "La Samaritaine", "Medée", "Hamlet" and "L'Aiglon".
- 1895-1897 He produced decorative panels and commercial posters, calendars and illustrations.
- 1897 First one-man show at the "Salon des Cent". Became a Chevalier of the Légion d'Honneur.
- 1900 Created decorations for homeland Pavilion Bosnia-Herzegovina at the Universal Exhibition of Paris.
- 1902 Publication of his *Documents Décoratifs*. One of the authoritative statements on l'Art Nouveau. Contained designs for furniture, jewelry, lace, household objects, as well as figures with the famous arabesques he introduced which became the hall-mark of l'Art Nouveau.
- 1904-1906 Went to the United States to execute portrait commissions including those of Mrs. de Rothschild Weisner and Ethel Barrymore. He taught at the Women's School of Design in New York and the Art Institute in Chicago.
- 1906 Returned to Europe and married his pupil Maria Chytilova who was also a graduate of the University of Prague, she was 23 and he was 46. They returned to the States in the autumn of that year.
- 1908 He delivered the Scammon lectures in Fullerton Hall, Chicago, and the following year gave a course there in composition. This year also saw the publication of *Figures Décoratifs* in Paris, the sequel to *Documents Décoratifs*. Painted five murals for the New German Theatre in New York. They were insured for \$40,000.
- 1909 Chicago Industrialist Charles R. Crane offered to finance Mucha's last work — twenty huge oil paintings he planned on "The Slav Epic".
- 1910 Returned to Bohemia and settled at Castle Zbirov with his wife. Started his journeys through the Balkans studying for "The Slav Epic".
- 1913 During the year of the "Armory" Show in New York he made a brief trip to Chicago to finish the portrait of Charles R. Crane's daughter, Mrs. Robert Leatherbee. Gave the press a statement on "neurotic modern art" and prophesied that "within six months there will be a general war embroiling all of the powers of Europe with England and Germany locked in a death struggle for supremacy".
- 1914-1918 Continued to work on "The Slav Epic".
- 1919 Designed first Czech stamps and bank notes, and the State Coat-of-Arms, and every other type of decorative object relating to the new State.
- 1920 Made his fourth trip to the U.S.A. First pictures of "The Slav Epic" shown at the Brooklyn Museum, N.Y.C., attracting 600,000 people, also shown in Chicago.
- 1922 Returned to Zbirov where he then remained, continuing "The Slav Epic".
- 1936 A Mucha exhibition held at the Musée du Jeu de Paume in Paris.
- 1939 Mucha died in Prague.

