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The Art Institute of Chicago
The Metropolitan Museum of Art, New York
The Toledo Museum of Art
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Although glass has been known to almost every great civilization since the reign of Thutmosis III, man has only recently begun to understand its nature. The result is a change of attitude which is bound to be reflected in every glass object no matter how simple and timeless its function.

Glass capacitors and resistors contribute to miniaturization in electronics, and glass dosimeters record radiation. Nose cones for rockets are made from glass-ceramics, and textile fibers are drawn from glass marbles. These astonishing achievements are the result of the scientific exploration of glass—a material confined for almost 3500 years to keeping the weather out and liquids in. What has been the effect of this new knowledge on table and decorative glass?

Four million identical glass tumblers were made and sold by a single firm in 1958. The Strategic Air Command recently ordered sixty carloads of table glass, and the Navy buys dinner ware at the rate of nine hundred forty thousand pieces a year. A modern machine can produce over one hundred thousand glass vessels a day. What has been the effect of mass markets and mass production on design and decoration of table glass?

An American company recently introduced a line designed by a Scandinavian. An exhibition of modern Japanese glass revealed a profound knowledge of Venetian decorative techniques. International gatherings such as the Paris Conference of 1956 and the Liège Conference of 1958 brought together designers and glass scholars from all over the world; and great exhibitions such as the
Triennale in Milan and the Brussels World's Fair have brought together glass objects from many different nations. What has been the effect of this international circulation of traditions and ideas on designers and manufacturers of table glass?

This exhibition was selected from 1814 objects representing 173 manufacturers in twenty-three countries. The magnitude of this project was not overwhelming simply because of the great kindness, cooperation, and enthusiasm of the contributors. Limited to decorative and table glass made since 1955, every type, from the mass-produced machine-made product to the unique handmade one-of-a-kind piece, was submitted. From these, each of the five gentlemen of the committee of selection chose one hundred objects, all of which are illustrated here. In the following pages they state the criteria by which they judged.

This catalogue illustrates what is being done with glass all over the world today. Of more permanent interest is the record it provides of what five discriminating individuals selected in 1959 as evidence of superior ability in the art of glassmaking and decorating.

In the interest of a broader geographical distribution, a small number of objects have been added to their choice by the Staff of The Corning Museum of Glass.

THOMAS S. BUECHNER
Director
The Corning Museum of Glass
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Each member of the committee of selection chose 100 objects. Their initials follow the captions of the objects of their choice.
Three objects selected by Leslie Cheek, Jr.
Nos. 234 (Boda), 190 (Venini), 127 (Oberursel).
Out of the more than eighteen hundred glass objects reviewed in the selection of this exhibition, I have with difficulty followed the jurors’ instructions to select three which “represent the highest ability evident among the entire collection.” And now, again following directions, I find it equally hard to “establish and state my criteria” of judgment. But with the naive confidence of the briefly powerful, I shall try.

As the endless flow of contemporary glass objects went by the jury, and I picked the ones that I particularly liked, I noted that my choice always went to containers—not to decorative pieces. For me, apparently, glass is so bound up in its ancient tradition of being useful that I do not appreciate it as a material for higher aesthetic expression. None of the sculpture and ornamental panels had enough added meaning to me to justify the often tortuous difficulties of glass as a medium. Though some “windows” in the manner of the postimpressionists were striking, they did not get close to being in my “special three” category.

Of the many beautiful containers in the collection I finally selected a group of three bottles to illustrate what I believe to be examples of fine glassmaking. The bottle is as old as glass itself, and can be only a watertight vessel closed by a stopper. But this very restriction makes glass an ideal material, since it simultaneously contains and displays almost any liquid.

The most elemental of my bottles is the decanter designed by Erik Höglund for Boda Bruks of Sweden (No. 234). Here the molten quality of glass has been emphasized with great skill. One can almost feel the material give as the decorative heads are stamped into the hot glass on the sides. The globular quality of the material is further suggested by the slightly irregular profile of the whole bottle, with its all-rounded edges.
Continuing the "soft" theme, the transparent-translucent, bubble-like characteristics of glass as it is blown have here been brilliantly caught. Note the blurred images of the far side of the bottle, and the slick and glistening highlights of the many curved surfaces.

The triangular plan of the bottle comfortably suggests the natural shape of the grasping human hand, the side medallions providing enough projection to prevent slipping. The function of the simple cork stopper is nicely highlighted by the metal pull ring.

One can easily imagine the pleasure of pouring amber-colored brandy from this gay and companionable bottle, which, because of its appropriate and sensitive design, makes an addition to the party in its own right.

In quite a different spirit is the perfume bottle by Kristallglas Oberursel (No. 127). Here the basic inspiration has not been the soft, flowing quality of molten glass, but rather its hard, crystalline state—as if the material were mined and carved. The crisp coolness and majesty of a rare diamond is suggested, with deep facets cut to increase the jewel-like illusion by the interplay of prismatic effects.

All of this helps to make a fit container for the elegance of costly perfume stored deep inside the thick walls of glass. The bottom is properly heavy to prevent upsetting this relatively small bottle; and the top, by being a real handful, makes its use easier for applying perfume.

As the brandy bottle takes its place in convivial company, so does this perfume bottle properly assume its role in the serious
ritual of feminine cosmetics. Here is a pristine container for a magic scent—mysterious, elegant, beautiful.

Both the above containers bring out the sparkle of clear glass in two basically different ways. The third bottle is a fine example of the almost incandescent quality of the material when it is colored—a quality which the black and white photograph can only slightly suggest (No. 190).

But my memory is still glowing with the visual stimulation of the irregular blue and green vertical stripes combining in an infinite variety of cool tones as I simultaneously looked at the side of and through the bottle and then moved around it.

This container represents the refreshingly new spirit which has at last taken over the long-stolid glass industry of Venice. Here Paolo Venini has created for his family’s firm a bottle which uses the great Venetian tradition for colored glass in a manner which seems very much part of our streamlined age.

Any handsome bottle can be quite satisfactory merely as an ornament, and this one, because of its color and shape, could surely qualify. But I like to think of it full of cool wine, atop a white-clad luncheon table on a terrace with a view. This is the bottle for the romantic mien, perhaps for two, discreetly glowing about its carefully chosen vintage.

To me, the three men who created these three bottles, in three separate countries, through three separate approaches to the use of the age-old medium of glass, were united in their understanding of the material and in their knowledge of how it is worked. I believe their bottles are fine examples of glassmaking in our time.

LESLEY CHEEK, JR.
Three objects selected by Edgar Kaufmann, Jr. Nos. 5 (Riedel), 233 (Boda), 69 (Jobling).
An amorphous substance – so begins the definition of glass in a current dictionary. To shape this formlessness is one of the great temptations for designers. The shapelessness of glass, moreover, may be emphasized by lack of color. Technically sometimes considered a liquid, glass is perhaps the most passive of materials, yet not without its own decided character.

W. B. Honey, onetime Keeper at the Victoria and Albert Museum, in the introduction to that museum's publication on glass, says "Glass is a substance of which vessels have been made, for use and delight, over a period of more than three thousand years... Glass is nowadays too familiar to arouse all the wonder it deserves... The material of glass, as the word is commonly understood, is an artificial compound..." Here are the essential facts.

This amorphousness has been created by man for his requirements and pleasures, and over a long development all its possibilities, it would seem, have been explored, all its latent qualities brought forth and featured, in sequence and in concert. The Industrial Revolution found abundant mechanisms for glassmaking in every form, the upsurge of Science gave it a nearly limitless gamut of useful qualities. Today glass seems an essential part of living; it is, like wood in earlier cultures, a staple commodity. Yet it retains its lure as a medium for the most diversified artistic expressions.

This is the basis on which the present exhibition rests. Some hundreds of pieces of glass from all over the world were displayed for those invited to make these comments. From this array a smaller number were selected by each of us as his judgment suggested; then from these, three in particular were to serve as keys to comments. From the three chosen here it is evident that I am no friend to extravagant expressions in glass. As sculpture or as a field for the graven image, in the sense of the fine arts, glass seems wea-
fully forced. It can be thus exploited and with great skill, but as much has been done in butter and ice without reflecting glory on the materials — was it not Thorwaldsen who supposedly revealed his talent first in such humble stuff?

On the other hand, the old tradition of cut crystal, faceted glass, makes a strong appeal, so long as sculptural implications are avoided. If there is no example of this treatment of glass in my selections, the reason is that the pieces presented were not, alas, excellent examples. Other resources of glass design well-known in the past were conspicuous by their near or total absence, particularly those used in the nineteenth century. In the rich harvest of glass as it comes down to us, censored by the now generally accepted tenets of William Morris and his heirs, there is much that is rewarding.

Twentieth century glass seems to me nobly represented in the Pyrex dish — more precisely a bowl or cup — from Jobling’s in England (No. 69). Here the advantages of scientific improvement have been paralleled by those of historic acquaintance. Vessels of the Han would not show more balanced or more satisfying form. An echo of a past that lingers here may be intended, or referable to the recurrence of elemental shapes in simple combinations, where the past lies buried below the level of consciousness. It matters not at all which, and for an important reason. These shapes were in any case re-explored, not imitated, in their present context of use and limitations of production. Here is classic form. Unhappily the modern sense of ornament appears weakly in the trademark (barely visible in the photograph), and this from England where an eye for graphics and a sense of heraldry are readily found!

No tumbler was presented that could hold its own against the
Suavity and eloquence of stemware like J. C. Riedel's from Austria (No. 5). Such tumblers are available today, fortunately for those who want to use them; but Riedel's goblet, in its own vein, is as clean an example of glassblowing as can be wished. Control of breath, deftness of action that a great star of opera might envy are here fixed in a transparent, quiet trine: bubble, rod and disk. No subordinate parts mediate the junctures of these three; one flows into the next with a smooth silhouette while, beneath, the massing of material creates reservoirs of reflections that perfectly accent the importance of the joints. Relative widths of base and top seem accorded to the spacing and delicacy of the component parts. If there is no drama here there is also no theatricality, but a latent sense of liquid sympathy between container and contained.

Mr. Hoglund's stamped block of Swedish glass is another matter altogether (No. 233). Cool banality of perfection is branded with a reckless, irregular mark of man's imagination. An unidentifiable beast, banished since childhood's twilight frights, is abruptly mirrored from the subconscious in this unlikely place, a reminder that animism is the first trope of empathy. In our controlled environment (represented by the bland block) there lurks an unnamed power (represented by the beast), portentous when ignored, half-funny when acknowledged, uninvited testimony of the darker side.

Similar effects have been evoked in glass more abstractly in certain rough glassware famous in the twenties and thirties; in the semi-free shapes of Aalto's vases; in the trapped, colored bubbles of some Swedish craftsmen. But the best of such expressions were not available for this exhibition; a sign perhaps that they are now maturing in that post-fashionable oblivion whence come the tested masterpieces that speak for their epochs. It is not good to interrupt their fallow season.
"Handkerchief" bowls also apparently were too passé for submission, those delightful fluted, folded squares that looked as if the magician's rabbit had just jumped out. Yet they were the last fresh invention in the long line of Venetian scherzi that Salviati revived a century ago. The figurines and froth presented on this occasion seemed scented with salt-water taffy, that other Atlantic City staple. Fantasy, like color, has turned heavy.

Glass of the 1950s has a most remarkable coloring, not before seen, I believe. Its colors are those of clarified fog — dark gray-blues, brown-grays, like threatening skies. Earlier twentieth-century taste pushed transparency and purity of body to the limits, and only the sheer, fragile follies of Lobmeyr pointed toward the present tonalities. Blasts of full, bold color are always essayed somewhere, but now with a notable lack of success. Even the Murano light fixtures, well conceived and colored in the spirit of European painting today, seem unable to give the clear and joyous bugle note that any Biedermeier glass projects. Equally, the fresh, tender vegetable shadings and auroras of the Art Nouveau elude us. We have put color in limbo, these examples seem to show, and perhaps that is the tone of the decade.

EDGAR KAUFMANN, JR.
Russell Lynes is an editor of "Harper's Magazine." He is a graduate of Yale University and has had a distinguished career as a teacher as well as a writer and editor. He is the author of several books which have achieved national acclaim among which are "Highbrow, Lowbrow, Middlebrow," 1949, "Snobs," 1950, "The Tastemakers," 1954, and "A Surfeit of Honey," 1957.

This week I know more about glass than I did last week. Last week I knew nothing; this week I know enough to be modest about my ignorance.

When I agreed to be a member of the committee of selection for this international exhibition of glass, I had not expected to explain or justify my choice. I was surprised to be invited at all. It is customary, I believe, for those who are asked to pass judgment on works of utility or of art to bring to their decisions some knowledge, experience, and standard of critical appraisal. I could bring none of these. I could only bring skepticism, curiosity, some acquaintance with the history of taste, and a pair of eyes that have grown accustomed to measuring the artifacts with which we surround ourselves against the aesthetic dogma (or doctrine, if you prefer) of our time.

These are generally useful qualifications for talking about other people's taste; they are all but useless in the exercise of one's own.

The glass from which this exhibition has been chosen, when I first saw it, was carefully helter-skelter on a large number of tables in three rooms of a New York warehouse. It was a glistening, colorful, fragile, but above all confusing display of ingenuity, artistry and craftsmanship. After fifteen minutes of looking over the field I very nearly said goodbye on the excuse that I would be more useful at the editorial offices where I work and where I have a modicum of confidence in my judgment. But there is a quality about glass which makes one want to linger, and I lingered for about eight hours.

During those eight hours each of the eighteen hundred or so pieces of glass was displayed for the jury under the best possible conditions on lighted tables or spotlighted or set against a lighted background. Each piece was encouraged to look its best; every
Three objects selected by Russell Lynes
Nos. 5 (Riedel), 202 (Toso), 262 (Skrufs).
piece was carefully scrutinized and sometimes discussed. By the end of the day I had picked my quota (one hundred pieces) and was then asked to select three which I thought were most "interesting" or "important" or some such thing, and on which I would like to base this essay. By that time I was beginning to understand the basis of my own judgment and the selection of the three objects was no problem. Anyone who looks carefully at this exhibition, whatever he may think of the judgment of the individual jurors and however profound his ignorance of glass, is likely to have a similar experience. His standards will almost surely not be my standards and his choice, if honestly made, not my choice.

For my three objects I chose a piece of highly decorated Venetian glass (No. 202), a set of wine glasses (No. 5), and an object I find it hard to define, a vase or a flask or a hunk of glass, as you prefer (No. 262).

It would be agreeable (even useful) if I could reduce my reasons for singling out these three pieces to some sort of tidy formula such as the ancient rules for architecture set down by the Roman Vitruvius, who required of building that it have "commodity, firmness and delight." They are all desirable qualities in glass, but they are not the only qualities. "Purity, body, and flavor," the beer slogan, comes in some respects closer to defining the qualities on which I based my selection, but to them I find I must add both tradition and freshness. Even that is not enough. One must add the loving touch of the craftsman which is not without humor in some cases, or drama in others, but in all cases is filled with pleasure in the material itself, its extraordinary versatility and the disciplines it imposes on its manipulator.

Let me first take the Venetian bottle (No. 202)—colorful, irregular in pattern, possibly (I've not tried to use it) ridiculously un-
suited for anything but decoration. It would hold flowers, I suspect, but it would overwhelm them: its colors are too bright, its design too tall and narrow at the neck, and its ornamental pattern too demanding of attention. I chose it because it combines the traditional gaiety of Venetian glass with a feeling that is entirely of the Twentieth century. It is pretty (an adjective that critics have very nearly run out of town in our time); it has humor (it makes one want to laugh with it), and it knows who its father (and great-great-grandfather) is. In other words, it has two of the characteristics that I mentioned in Vitruvius’s formula and the beer slogan; it has “delight” and it has “flavor.” It uses the Venetian traditions of delight and flavor with a nod to the past but with its heart in the present. It could only have been made today; it takes liberties with traditional design that would have been impossible even a generation ago. It is undogmatic and it is amused.

I chose the second piece for some, but not many, of the same reasons (No. 262). In the vase, or flask, or whatever it is, I find its delight and flavor in its glassiness. It is heavy in the hand, a lot of glass. The light plays in and through it and around its irregular smooth surfaces, acting exactly as light should in glass. It refines the light that it absorbs and sends it back magnified, controlled, and converted into a new, confined but fluid sort of microcosm. But this is only part of its charm for me. It, and a few other pieces by the same maker, seemed to me the only entirely fresh uses of glass in all of the pieces we looked at. The man who made it is a sculptor of considerable originality and wit who obviously delights in his material and knows how to make it do things for him that emphasize its qualities at the same time that it thumbs its nose at conventions. One’s hand automatically reaches out to touch it; to turn it around, to explore its shapes; and it has many. I don’t know
enough about the traditions of glass to know what its origins are, if it has any. This piece has firmness and I suspect that it has commodity, but most of all it is glass for the sake of glass, a lovely material, and I find it pleasant and satisfying.

The third piece (or more properly pieces) is the set of wine glasses, commodious obviously, firm obviously not (No. 5). They lack flavor, but in their function they invite it. Purity they have to an extraordinary degree. They are almost breathlessly pure; indeed a zephyr would threaten to destroy them. It is not, however, fragility that gives them their quality, though it is certainly one of their qualities. Perhaps I can best explain what I mean with an anecdote.

When I was a freshman at college more than thirty years ago and was studying the romantic nineteenth century English poets, the instructor asked each of us in the class one day to describe something, anything, we thought was beautiful. It sounded rather ridiculous as an assignment for a ten-minute paper but we plunged in. Of the twenty or so people in the class only one of us described a man-made object. The papers surged with purple passages about sunsets, beaches, mountain ranges, flowers, women, upland meadows, and thunderstorms, and thereby their authors identified themselves with the romantic poets. I described an object, and felt rather out of place. The object was a wine glass which had been set before me at the house of some friends of my parents. It was, I think, the first time that I had ever really noticed a glass of any sort, but it seemed to me a sort of miracle. I couldn’t draw it now, but I remember its qualities. It was absolutely simple without ornament or fuss. It was delicate in its material, graceful in its shape, and dignified and aristocratic in its posture. It would be at home anywhere and with any other sort of glass or china. It was
the kind of object that lent dignity to the objects around it. It was, one might almost say, a gentleman—honest, unpretentious, ingratiating and, at the same time, elegant but without mannerisms, self-confident without arrogance, well-bred without stuffiness.

The wine glasses that I have selected from among the objects in this exhibition seem to me to have those very qualities, with one exception. A gentleman can take care of himself; these glasses patently need the most tender care.

Obviously there are many other criteria that I applied to my selection of an even hundred objects for this exhibition. One cannot escape the measurement of pure function in our day and age or the relation of cost to design and quality. There are objects I chose because for their price they seemed to me well made, pleasingly designed, unfussy (one of our current criteria) and eminently useful. I included a few objects because I thought they were funny, not by mistake, but by intention, and there is nothing evil (though there are critics who would be horrified by this attitude) about mixing art and fun. Others in my list of selections are there because I thought they were ingenious in the ways the material was used, the way traditional patterns were given an entirely contemporary flavor, or because old techniques were exploited to new ends. I did not include anything just because I thought it was "hard to do" or because of the virtuosity of its manufacture. There were, for example, many pieces of etched glass that were miracles of technique but otherwise inexcusable.

There is nothing more personal, more private, or more impossible to define than the mainsprings of one's pleasure, and my criterion of judgment, I am free to admit, was primarily "delight."

RUSSELL LYNES
George Nakashima is currently a designer and manufacturer of contemporary furniture. He was educated at the University of Washington, the Massachusetts Institute of Technology and the Ecole Americaine des Beaux Arts in France. He has received awards from the American Institute of Architecture for his design and craftsmanship.

Design in glass, as in various other materials, is an aesthetic expression, exploiting the virtues and disciplines of that material. The three objects chosen were not necessarily the "best" in design but representative of certain principles.

The small bird (No. 94) was pleasing because of its spontaneity, whimsy and the joy of being. He was probably not meant as "art" (even with small letters) and possibly made from a cast-off piece of glass from another job. We often need relief from a grim aesthetic determinism, and yearn for leprechauns and small demons.

The goblet (No. 41) is in the tradition of fine glass and good in proportion. The upper part a bit better in form than the base which is slightly confused. Stemware of this type could be called artistic "brinkmanship," striding the thin fence between elegance and inutility or ridiculousness. It can also be bound feet.

The vase with bubbles by Edenfalk (No. 259) is a firm and rich expression of crystal. The bubbles show beautifully the properties of glass, its semi-fluid nature when hot, the freedom and fun in expressing it.
Gio Ponti is one of Italy's foremost architects and designers. He is the editor of "Domus," Italy's leading design journal. In addition to being director of the Triennale and professor at the University of Milan, he is also the architect of buildings currently under construction in Teheran, Milan, Damascus and Karachi and has been commissioned to design the auditorium of the "Time-Life" building in New York City.

To choose three objects was not easy, but it was a minor task compared to the difficulty of choosing one hundred.

I chose one spontaneously, following an immoral "impulse": I wanted to steal the barbaric vase by Madame Muñiz! (No. 1).

Then I hesitated, for to my unreasoned desire to steal works of art is opposed an honesty complex, which is within all of us and which psychoanalysts have always neglected, while at the same time fostering our guilt complex.

This honesty complex made me choose the pure glasses of Lobmeyr (No. 3).

Having satisfied barbarity and civilization I vacillated for long between three loves: the Italian glasses, the Japanese glasses and the little Leerdam glass stones. Here again honesty came to the fore and prevented my choosing an Italian piece. Anyhow my desire for these was already satisfied. I have seen them before and know of others so beautiful, such as Venini's mosaic glasses, that, had they been present, undoubtedly would have been my choice.

I liked the stones of Leerdam and the Japanese glasses but it was hard to make a fair decision and, therefore, as it pleased my eyes, I selected the panel by Mr. Mildwoff (No. 279).

Thus my choice was complete.

P. S. I have wondered why, when so many others were available, I selected only one utilitarian piece of my hundred. It was not because this English bowl (No. 67) was better than others but because it represented a practically universal type, resulting from a study of function, and which has an almost spontaneous, a "true," a pure form.
I do not believe that this evolution of utilitarian forms need be pointed out for it is an accepted fact. Whether a similar purity can be found in a work of art is debatable. We can recognize a true form from a false form in a utilitarian object, but what of other objects? Among these, of course, there are the simple, true and pure forms, but there are others which are complex, dramatic and nonetheless true. These cannot serve as prototypes, they are unique.
INTRODUCTION

A survey of the over three hundred glasses included in the exhibition impresses one by the infinite variety represented. It seems as if such a multitude of forms and colors has been unknown in the history of glass.

At the same time, however, the eye perceives through this multitude, the few dominant traditions that have determined the character of the material glass for a long time.

Each glass in the exhibition has characteristics that bind it to its heritage, be it national or international, be it a single decorative technique or just a certain color scheme. A few of these traditions, some many centuries old, others of more recent date, have influenced modern glass: one is the Venetian tradition; another is the central European tradition; a third is the "crystal" tradition of Western Europe; and a fourth originates in Scandinavia.

Each object shown, however, has characteristics that make it different from previous achievements. It is the task of the historian to bring the traditions into focus and point out the changes that make an object new.

Fragility and elegance, striking color combinations and gracefully curving shapes, technical skill and playfulness have always determined the character of Venetian Glass. The brightly tinted bottles of Fratelli Toso (Nos. 174-7) with their elongated necks and exaggerated rims and stoppers are mid-20th century solutions of an old stylistic concept. Ercole Barovier and members of the Toso family were also stimulated by the intricate thread decoration — originally a Roman invention — that has made Venetian glass so ornate for many centuries. This feeling for decorative values is well represented by the bottles and vases with multicolored latticinio stripes from the workshops of Barovier & Toso (Nos. 166-7) and Aureliano Toso (Nos. 201-2).
Thread decoration enclosed in the body of the glass poses a problem of great importance. It is the problem of national traditions in relation to international tendencies. The latticinio decoration, for example, was a favorite technique not only of the Venetians but also of many Venetian-type factories spread all over Europe in the 16th and 17th centuries. Today, this technique is frequently used by other European manufacturers. The bottle made by the German Albin Schoedel (No. 139) or the Swedish Kosta pieces (Nos. 246, 248) witness this influence, translated, however, into a different language: restrained and subdued in the frail German bottle, contrasted against the heaviness of the clear crystal in the Swedish vase.

Influences are reciprocal. The polychromy of Venetian glass influenced the work of many glassmakers. The brightly colored Czechoslovakian pieces (Nos. 11 ff), the vessels of Ruben Nuñez (Nos. 291-2) or the Hadeland vases (Nos. 224-5) may have been inspired by the Venetian tradition. On the other hand, the subtle greens and blues in Luigi Fontana's ashtrays (Nos. 172-3) give color accents to sharply defined forms that have a Scandinavian character. Traditions generally not associated with Italy are also apparent in some of Paolo Venini's glasses. Simplicity of contour and the abraded surfaces (Nos. 189, 194 ff) seem to be northern European features. However, combined with Venetian colors and Venetian grace, they are transformed to become part of the modern tradition of Murano.

Paolo Venini experiments, combines and invents. He selects liberally from the rich heritage of European glassmaking traditions. The latticinio technique inspired him to build up bottles and lampshades of brightly colored bands (Nos. 190-1, 198-9). The very intricate millefiori technique — again a Roman invention revived by the Venetians in the 15th century — is employed by him in richly textured vessels (No. 197).

Flavio Poli, the head designer for Seguso, explores color combinations in all possible varieties, from the most subtle hues and tints to brilliant, deeply gleaming tones (Nos. 182-7), predominantly conceived in their relation to the soft, flowing contours and surfaces of his vessels.
Greenish and yellowish tints, and utilitarian forms in early European glass, pretentious stemware of the 18th and 19th centuries and the decorative technique of copperwheel engraving are parts of the central European tradition.

Albin Schaedel's prunted bowl (No. 138) has stylistically very close ancestors in the 3rd and 4th centuries A.D. The smoky tints in many of the German, Dutch and Danish glasses, however, are characteristics that can less easily be connected with any particular historical type. Manufacturers like Gral (Nos. 114, 116, 118), Ischendorf (No. 121), Rosenthal (No. 136), Süssmuth (No. 148), Farbenglas Zwiesel (No. 151), Vestglas (Nos. 154-5) or the W M G (Nos. 161-2) probably did not have any particular category of German glass in mind when they conceived of the restained greens and olives, grays and ambers. The same could be said of the glasses from Holmegaards (Nos. 43 ff), Kastrup (Nos. 55-7) and Nøtsjø (No. 95). However, many European glassmakers seem to be predisposed to base many of their designs on purely functional forms, the austere character of which is softened by smoky hues typical of central European traditions. These simple bottles and jars of past centuries have attracted the curiosity of Per Lütken (No. 43 ff) and Jacob Bang (No. 55 ff), Wilhelm Wagenfeld (Nos. 161-2) and Kaj Franck (No. 95). The work of these men, however, in contrast to their modest ancestors, is the result of a highly refined design concept with emphasis on exactness of shape, purity of material and color control, features, incidentally, that are also typical of the glass of Japanese factories (Nos. 203-7) and Lobmeyr (Nos. 2-3).

From the late 17th century on new types of stemmed wine glasses came in fashion in central Europe. The drinking glass sets of Austrian, Czechoslovakian and German manufacturers are their successors though they represent new ideas and new approaches. The glass material has become extremely thin and delicate and the shapes very subtle (Nos. 5, 29, 41, 113, 119, 132, 152, 153).

Copperwheel engraving is also part of the central European tradition that has inspired many a designer and artisan. German and Bohemian engravers from the 17th century onwards excelled in covering goblets and bowls with meticulously executed scenes and intricate ornaments. In the 20's of our century a revival took place simultaneously at Orrefors in Sweden and at some of the glass craft schools in Germany and Czechoslovakia. Many Czech
artists are interested in exploring further the effects of specific types of engraved decoration on the crystal-clear surface (Nos. 15, 26, 32), a movement paralleled in Holland at Leerdam (Nos. 210-211). In Germany, on the other hand, engraving is mainly used today to create forms through grinding, leaving blunt surfaces contrasted with polished areas. This particular variety was used extensively by the late Wilhelm von Eiff, the teacher of many contemporary German engravers, such as Hanns Model (Nos. 128-9), Nora Ortlieb (Nos. 112, 130-1), and Marianne Schoder (No. 140). A similar tendency appears elsewhere in the free forms designed by Val Rossi (No. 74), Erwin Burger (No. 169), and Willem Heesen (No. 209), who emphasize the sculptural qualities of glass by treating the surface like a stone without negating its translucent properties.

Quite different from the Venetian and central European traditions is the lead glass tradition that originated in England in the late 17th century. The high refractive power of the brilliant soft material lends itself, as does rock crystal, to cutting in facets, curves and planes which heighten the intensity of the light reflections in the polished glass. The goblets and beakers of Stuart & Sons (Nos. 79-81) and the Waterford goblet (No. 165) represent the latest stage in an almost logical development of stemmed wine glass forms made of clear "crystal."

The optical qualities of the material occupy not only insular but also continental glassmakers. In France, where lead glass was highly admired in the late 18th and 19th centuries, factories like Baccarat (No. 96), Bayel (Nos. 97-98) and St. Louis (No. 99) as well as independent artists like Madame Fuste de Braun (No. 102) continue in this tradition. In Germany, Beyer (No. 111) and Kristallglas Oberursel (No. 126-7), in Japan, Kagami (No. 208), in the Netherlands, Andries Copier (No. 215) and Max Verboeket (Nos. 219-220), and in Sweden, Ingeborg Lundin (No. 253) also explore the pure colorless qualities of glass intensified through cutting and polishing.

Diamond-point engraving and stippling is a rather specialized tradition. Although first employed in Europe by Venetians, this technique was fully developed by Dutch artists in the 17th and 18th centuries who either scratched elaborate patterns into the brittle surface of soda glass or topped the bowls of imported English lead glass goblets with a stilus to produce cloud-like, extreme-
ly detailed scenes. Both types were recently revived in England. Our exhibition includes the work of such engravers as Phillis Boissier (No. 60), and Sheila Elmhirst (Nos. 61-2), John Hutton (Nos. 64-5), John Pope (No. 76), and Laurence Whistler (No. 82).

A new conception of the material as a "frozen liquid," decoration with lavishly engraved patterns, and a standard of excellence in design which is expressed in the most humble utilitarian object as well as in the most sophisticated luxury wares, has made the new Scandinavian glass tradition one of the dominant factors of the contemporary scene.

The Swedish predilection for heavy forms with ground and cut surfaces is exemplified in the work of Gerda Strömberg (Nos. 264-7). The blue tints of Strömerghyttan (Nos. 264-7) and Gulskrus (Nos. 239, 241) give the glass water-like or ice-like effects, while brightly shaded bowls from Kosta (No. 250) and Orrefors (No. 255) impart a character of preciousness to the object.

The Swedish tradition became very quickly a Scandinavian tradition, though Karhula-Iittala and Notsjö in Finland, Hadeland in Norway, and Holmegaards and Kastrup in Denmark have developed their own particular styles.

Tapio Wirkkala and Timo Sarpaneva design clearly defined and accentuated bowls and vases of heavy, precisely cut or softly flowing crystal glass, sometimes with a restricted use of color (Nos. 83-93). The work of Kaj Franck and Saara Hopea (Nos. 94-5) is simpler, quieter and stylistically related to the Danish glass (No. 55 ff). Hadelands' most recent work (Nos. 221-5) combines purity of design with an extensive use of color that enlivens the basic glass forms: the sphere and the cylinder.

Glass in 1959 is the result of past traditions and new ideas. Rarely will a single man be capable of materializing his ideas in glass without the help of others. Glassmaking is a complicated process that involves many skills and talents. In a hand blown operation there will at least be one man who conceives the idea, there will be one or more who will skillfully manufacture the object, and there will probably be still another who will execute the finishing operation. The exact realization of the idea depends on the close cooperation of the team. Glasses, spontaneously conceived and masterfully made by one man, like some of the 16th century Venetian goblets, are admirable exceptions to the rule. The team relies on the advice of the scientist whose research makes
many of the changes possible. He will help to choose the right raw materials and batch mixtures, he will develop adequate refractories, coloring agents and temperature control devices. Thus, many different glass compositions — each the base of a glass with specific properties — are available to the manufacturer today that were not available previously. Now glass can easily be made fluid or viscous, hard or soft, thick or thin, transparent or opaque, crystal clear or brilliantly colored.

Many glasses in this exhibition reflect the emergence of new trends which appear to break away from past traditions. Vicke Lindstrand of Kosta, like some of his colleagues in Italy, always experiment with new ideas. His prism (No. 245) is, like Val Rossi’s bone (No. 74), Hanns Model’s animals (Nos. 128-9) or Willem Heesen’s stones (No. 209), a new idea that does not have any direct ancestors; an abraded block of glass with sculptural qualities. The Medusa head appearing through a block of ice — actually a chunk of cullet — is another innovation (No. 249). Ideas such as this are not limited to one country. Tapio Wirkkala has designed glass blocks with cut and engraved decoration. The tree trunk with an enclosed face by the Czechoslovakian Stanislav Libenski (No. 28) has close affinities to the idea of the Medusa, an idea impossible to realize in other materials. Another Czechoslovakian designer, Ladislav Oliva, is responsible for a series of plates which have been sandblasted to receive geometric patterns (Nos. 34-6): though this technique has already been used for some time, the effects created on these three pieces have no predecessors in history.

Abrasion is not the only technique used that incorporates changes. Bengt Edenfalk of Skrufs in Sweden heightens the flowing softness and brilliant reflections of the thick crystal glass by sealing bubble patterns with amusing overtones into the material (Nos. 259-263). His pieces are examples of a trend that has occupied Vicke Lindstrand at Kosta and Edvin Oerström at Orrefors (No. 254): trapped air as a dominant decorative medium.

Many independent craftsmen are responsible for other changes. The gemmaux — a technique invented in France a few years ago — proves that the traditions of mosaic and stained glass are open to new ideas (Nos. 103-6). The luminosity and the feeling of depth in the multicolored panels, consisting of layer upon layer of glass bits, have qualities unknown before. Similar effects are attempted
in the work of some Americans like Edris Eckardt (Nos. 273-4) or Steven Mildwoff (No. 279).

Other Americans have experimented with glass after working with ceramics, glazes and enamels. For example, Michael Higgins (No. 271) and Maurice Heaton (No. 281), Earl McCutchen (No. 283) and Eugene Winters (No. 290) have introduced types not previously known in the history of glass. Colored glassblocks by Harriton arranged in geometric patterns (No. 280) are also a departure from the conventional.

Finally, there are objects included in the exhibition which were made in Argentina (No. 1), Canada (No. 10), Greece (No. 163), Iran (No. 164), Japan (Nos. 203-8), Poland (No. 226), Spain (No. 227), Switzerland (No. 268), and Venezuela (Nos. 291-2). They draw attention to countries which have not very actively participated in the modern movement but will certainly take their place in a history of contemporary glass.

The objects in "Glass 1959" symbolize a moment in history. Their significance will better be understood when they are seen in their historical context and as the materialization of new ideas that will be the base for the creations of the future.

AXEL VON SALDERN
Curator of the Collections
The Corning Museum of Glass
CATALOGUE OF THE EXHIBITION
ARGENTINA

First glass factory established by Venetians in 1592; recently, Cristalerías Rigolleau, Buenos Aires, has produced a great variety of tableware.
Manufacturer: Lucrecia Moyano de Muñiz, Buenos Aires.

Born in Buenos Aires in 1902; started as a painter; artistic director of Cristalerias Rigolleau S. A. in 1934; also designs rugs; the blown object was fashioned by Mrs. Muñiz.

(1) Vase, clear with blue, tooled. Designed by Lucrecia Moyano de Muñiz. Ht. 13" (33.0 cm). gp*

*Each member of the committee of selection chose 100 objects. Their initials follow the captions of the objects of their choice.
AUSTRIA

A few mediaeval and late mediaeval glass houses produced windows and utilitarian ware; a factory was run by Venetians in Vienna in 1486; Hall in Tirol became a center of Venetian-type glass in the late 16th century (established in 1534); other glass production in the 15th and 16th centuries was part of the central European “forest glass” tradition; a few artisans like J. J. Mildner (vessels with double-walled medallions), A. Kothgasser (enameler) became renowned in the late 18th and early 19th centuries.
Manufacturer: J. & L. Lobmeyr, Vienna.

Founded by Josef Lobmeyr in Vienna in 1823 (glass-selling and engraving shop); small factories acquired in the mid-19th century; specialized in engraved decorative and table glass; branch firm established at Steinschönau in 1918.

Designers: Oswald Haerdtl; born in 1899; studied at the Academy of Applied Arts, Vienna; teacher at Academy since 1930. Hans Harald Rath; born in 1904; studied at the School of Applied Arts, Munich; with firm since 1924; chief designer since 1938.


Sugar Bowl, AUSTRIA pale amber (metallized). Designed by Hans Harald Rath. Ht. with cover 5 1/4” (14.0 cm). lc ek rl gn gp
(3) Two Beakers. Designed by Verá Liskova.
Ht. 2 1/4", 2 1/2" (5.7, 6.4 cm).

(4) Goblet. Designed by Oswald Haerdtl.
Ht. 4 1/2" (11.5 cm).

Established in Bohemia by the Riedel family in 1756; at the present site since 1957; designing is supervised by Claus Joseph Riedel; about 220 employees.


Many mediaeval and late mediaeval glasshouses produced glass in the central and western European tradition (see France, Germany, The Netherlands); in the late 16th and 17th centuries Belgium was the most important outpost of Venetian-type glass, with Liège and Antwerp as centers (in Brussels in 1660, 134,420 utilitarian glasses and over 16,000 Venetian-type glasses were sold); in the 18th and 19th centuries Belgian glass became derivative of different European styles.
Manufacturers: Cristalleries du Val-Saint-Lambert,
Séraing-sur-Meuse [near Liège].

Founded in 1825 by Messrs. d’Artigues, Kemlin and Lelièvre; first furnace lit in 1826;
name of company: “Société des Verreries et Etablissement du Val-Saint-Lambert”;
bought by the “Société Nationale pour Entreprises Industrielles et Commerciales” in 1836;
expansion in 1846, with seven furnaces and new cutting shops in operation;
in 1879, the “Usines de la Compagnie Namuroise” (Herbatte et Jambes)
and in 1883, the “Verrerie de Jemeppe” are bought; about 5,000 employees;
production of table and industrial glass.

Designers: Charles Graffart; with firm since 1906; studied at the Académie des Beaux Arts, Liège;
became director of design in 1942.
René Delvenne; with firm since 1925; studied at the Académie des Beaux Arts, Liège;
presently director of design.

Literature: Mimeographed history of the company published by the firm.

(6) Bowl, pale green. Designed by Charles Graffart. D. 12 3/8” (31.5 cm).
(7) Crucifix, cast. Ht. 11" (28.0 cm).
Manufacturer: Société Anonyme des Verreries de Boussu, Boussu.
Founded in 1837; production of decorative glass since 1945.


(8) Six Beakers, green, gray-olive, red, amber, amethyst and blue.
Ht. 3 7/8" (9.8 cm).

(9) Goblet, "frosted" foot.
Ht. 4 1/2" (11.5 cm).
The Canadian glass production in the 2nd half of the 19th century was limited to utilitarian and pressed table glass.
Manufacturer: John Lees, Vancouver, British Columbia.

Born in England; engaged in scientific glass blowing (lampwork) for 27 years; came to Canada in 1949; associated with the University of British Columbia.

(10) Totem pole, lampwork, multicolored glass. Designed and executed by John Lees. Ht. 5½" (14.0 cm).
CZECHOSLOVAKIA

Many glasshouses existed in the 14th and 15th centuries, producing utilitarian and window glass; Venetian influence in the late 15th and 16th centuries; great quantity of enameled vessels in the 2nd half of the 16th century; revival of glass engraving initiated by Caspar Lehman at the court of Rudolph II at Prague about 1609; height of glass engraving is reached in the late 17th-early 18th centuries; double-walled goldglass vessels became a Bohemian specialty in the mid-18th century; important revival of cutting (often multicolored overlaid glass) in the 19th century.
Manufacturer: Art Center for Glass Industry—Vytzarné strediskó pro prumysl skla v Praze, Prague.

Designers: Milena Bártová-Korousová. Pavel Hlava; born in 1924; trained at the School for Applied Art, Prague; with Art Center since 1952. Marta Kerhartová. Adolf Matura; born in 1921; trained at the State Glass Trade School, Zelezny Brod, and the School for Applied Art, Prague; chief artist at the Art Center since 1954.


(11) Vase, pale amethyst and clear. Designed by A. Matura. Ht. 11 1/2” (29.2 cm). No. 48,229.
(12) Vase, greenish-blue. Designed and cut by Pavel Hlava.
Ht. 15\(\frac{7}{8}\)" (40.5 cm). No. VS-8741.
Ic gn gp
(13) Vase, green. Designed and cut by A. Matura.
Ht. 10 3/4" (27.3 cm). No. 48-140.
gp
(14) Vase, acid etched.
Designed and executed by Marta Kerhartová.
Ht. 11¾” (29.8 cm). No. VS 8107.
gp
(15) Vase, engraved with three ballerinas.
Designed and engraved by Pavel Hlava.
Ht. 15\(\frac{1}{2}\)" (39.4 cm).
No. U-1.

(16) Vase, cut.
Designed and cut by Pavel Hlava.
Ht. 15\(\frac{3}{4}\)" (38.7 cm). No. VS 8740.
Manufacturer: Bohemian Glass Works.

Designer: J. Jelinek.


(17) Decanter and Goblet, acid etched. Designed by J. Jelinek.
Ht. 11”, 3” (28.0, 7.5 cm). No. d. 1442.
Manufacturer: Borske sklo; National Corporation at Nový Bor (Haida).

Designers: B. Cabla; J. Hospodka; J. Kárniková; Vratislav Sotola.


(18) Bottle, dark blue and pale green. Designed by J. Hospodka.
Ht. 23 1/4" (59.0 cm), No. U-7.
Ic ek gn
(19) Bottle. Designed by Vratislav Sotola. Ht. 9 1/4" (23.5 cm). No. 45.
(20) Vase, clear with amber tinge. Designed by B. Cabla.
Ht. 10⅜" (27.0 cm). No. 48.233.
gp
(21) Vase, clear with yellow tinge, white twist.
Designed by B. Cabla.
Ht. 8 1/4" (21.0 cm). No. 48.135.
(22) Sugar Bowl.
Designed by J. Kálníková.
Ht. at finial 5 3/4" (14.5 cm).
No. B 810.
lc rl gn gp

(23) Sugar Bowl.
Designed by J. Kálníková.
Ht. at finial 4 1/2" (11.5 cm). No. VS-8472.
ek gn
Manufacturer: Center of Arts and Crafts, Skrdlovice Glassworks and Cutting Atelier of E. Jokl, Prague.

Designers: E. Jokl. M. Stáhlíková; born in 1922; trained at the School for Applied Art, Prague; worked for different firms.
M. Velisková; born in Buenos Aires; worked for different Czechoslovakian firms; with Skrdlovice since 1951.


(24) Vase, amber shades.
Designed by M. Stáhlíková.
Ht. 7" (17.8 cm). No. S-3.
Vase, purple, blue and green.
Designed by M. Velísková.
D. max. ax. 7" (17.8 cm). No. V-15.
Manufacturer: Václav Cížler, Prague.

Literature: Czechoslovak Glass Review, 8, 1958, p. 5.

(26) Vase, engraved.
Designed and engraved by Václav Cížler.
Ht. 8½" (22.0 cm). No. B 2028.
Manufacturer: Harrachov Glassworks, Novy Svet.

Designers: Vera Lisková; trained at the School for Applied Art, Prague; worked with different firms; with Art Center for Glass since 1952.

(27) Two Beakers, a Bowl and a Dish, bubble pattern. Designed by Vera Lisková. Ht. 3”-4 3/4” (7.6-12.0 cm). D. dish 6 3/8” (16.2 cm). No. U-10.
CZECHOSLOVAKIA

Manufacturer: Industrial High School for Glassmaking, Zelezny Brod.

Designers: Stanislav Libensky: trained at the State Glass Trade Schools, Novy Bor (Haida) and Zelezny Brod, and the School for Applied Art, Prague; Professor at Novy Bor School 1945-50; presently director of Industrial High School at Zelezny Brod. Jaroslava Zahradniková.

Literature: Czechoslovak Glass Review, 1, 1957.

(28) Free Form with Face, greenish glass, engraved. Designed by Stanislav Libensky and Jaroslava Zahradniková. Ht. 14” (35.5 cm). No. U-11.

Designers: F. Chocholaty, O. Lipa, L. Smrcková; born in 1903; trained at School for Applied Art, Prague; worked with different firms; designs for the firm since 1948; chief artist at Art Center in Prague since 1952.

(29) Set of Four Goblets. Designed by F. Chocholaty.
Ht. 7\(\frac{3}{4}\)"-10\(\frac{3}{4}\)" (19.7-27.4 cm).
No. U-14.

ic ek rl gn
CZECHOSLOVAKIA
Karlovské sklo

(30) Vase. Designed by O. Lipa.
Ht. 8½” (21.5 cm).
No. VS-8454.
gp
(31) Vase, pale lavender. Designed by L. Smrcková.
Ht. 7 5/6” (19.3 cm).
No. 48.149.
Manufacturer: Jon Kotík, Prague.

Painter and industrial designer; born in 1916; trained at the School for Applied Art, Prague; designs for Skrdlovice since 1949 and for the Art Center since 1952.

(32) Vase, engraved.
Designed by Jan Kotík.
Executed by Cestmír Cejnar, Lobmeyr Atelier—Borske sklo.
Ht. 11\(\frac{3}{4}\)" (28.5 cm).
Manufacturer: Vera Lisková, Prague.

(See No. 27.)

(33) Frog, light green, cut.
Designed and executed by Vera Lisková.
Ht. 4 1/8" (10.5 cm).
No. VS-8462.

CZECHOSLOVAKIA
Manufacturer: Ladislav Oliva, Novy Bor (Haida).


(34) Plate, sand blasted. Designed and executed by Ladislav Oliva.  
D. 14 1/4” (36.2 cm). No. VS-8756.  
Ic ek rl gn
(35) Plate, sand blasted. Designed by Ladislav Oliva.
D. 14 1/8" (35.8 cm). No. VS-8775 (YS-8755).
gp

(36) Plate, sand blasted. Designed by Ladislav Oliva.
D. 14 1/8" (35.8 cm). No. VS-8754.
gp
CZECHOSLOVAKIA

Manufacturer: Podebradské sklárny-National Corporation.
Designers: J. Zertová. V. Zahour.

(37) Bowl, cut.
Designed by J. Zertová.
D. 8½" (21.0 cm).
No. 48.209.
1c ek rl gn
Vase, cut.
Designed and executed by V. Zahour.
Ht. 9 3/8" (23.8 cm).
No. d. 1444/10.
Manufacturer: René Roubíček, Nový Bor (Haida).

Glass artist; born in 1922; trained at the School for Applied Art, Prague; worked for different firms; taught at State Glass Trade School; chief artist at Borské sklo since 1954; cooperates with Art Center, Prague.


(39) Vase, clear with blue spot-like trapped enamel pattern.

Designed by René Roubíček.

Ht. 4½" (11.5 cm).

No. 48.133.

1c
Manufacturer: Frantisek Tejml, Prague.

Glass-making artist; trained at the High School of Applied Art, Prague.


Vase, clear and amethyst, black and yellow enamel, surface metallized.
Designed by Frantisek Tejml.
Ht. 17" (43.0 cm).
No. VS-8761.
Manufacturer: United Glassworks, Lednické Rovne.

Designer: Karel Holosko-Matus; born in 1912; trained at the School of Decorative Art, Buenos Aires; worked for Cristalerias Rigolleau, Buenos Aires, from 1939-1947; with firm since 1957; cooperates with Art Center, Prague, since 1952.

(41) Two Goblets.
Designed by K. Holosko.
Ht. 6½”; 7⅞” (16.5; 19.7 cm).
No. 48. 172, 173.
Ic ek rl gn
Manufacturer: Zeleznobrodské sklo, National Corporation, Zelezny Brod.

Designer: Antonín Drobník; born in 1925; trained at the School for Applied Art, Prague; with firm since 1951.


(42) Vase, pale aqua, cut.
Designed and executed by Antonín Drobník.
Ht. 12 1/8" (31.5 cm).
No. VS-8461.
DENMARK

In the 16th century at least one, though not very successful, glass house was operated by Venetians; Holmegaards was founded in 1825.
Manufacturer: Holmegaards Glasvaerk A S, Holmegaard and Copenhagen.

Founded in 1825 by Countess Henriette Danneskiold-Samsoe; presently three pot furnaces (three tank furnaces for industrial glass); about 735 employees; production: tableglass and decorative glass.

Designer: Per Lütken; born in 1916; educated at School of Danish Arts and Crafts, Copenhagen; with firm since 1942.

Literature: Printed material published by firm.

(43) Set of Four Vases, light bluish-gray.
Designed by Per Lütken.
Ht. 6¾”-14½”
(16.8-36.8 cm).
(44) Three Bottles, light bluish-gray.
Designed by Per Lütken.
Ht. 5\(\frac{1}{4}\)"-15\(\frac{1}{6}\)" (13.3-38.3 cm).
ek gn

(45) Jar, bluish-gray.
Designed by Per Lütken.
Ht. 3\(\frac{1}{8}\)" (7.9 cm).
ek gp
(46) Two Pitchers, blue gray.
Designed by Per Lütken.
Ht. 6⅜"; 10" (16.8; 25.4 cm).
1c rl
(47) Beaker, blue-gray.
Designed by Per Lütken.
5½" (13.0 cm).
lc ek rl gn
Set of Three Bowls, gray tinge.
Designed by Per Lütken.
8\frac{1}{2}''-13'' (21.5-33.0 cm).
le ek rl
Set of Three Vases, light bluish-gray.
Designed by Per Lütken.
Ht. 4"-6 3/4" (10.2-17.1 cm).
Ic ek rl gn gp
(50) Three Goblets.
Designed by Per Lütken.
6⅝"-8¾" (16.8-22.3 cm).
lc rl gn
(51) Two Goblets.
Designed by Per Lütken.
Ht. 5 7/8’’; 11 1/4’’ (14.8, 28.5 cm).
1c ek
(52) Four Goblets, gray tinge.
Designed by Per Lütken.
Ht. 3⅜″-7⅛″ (9.8-18.4 cm).
rf gn
(53) Bottle, gray tinge. Designed by Per Lütken. Ht. 13\(\frac{3}{8}\)" (34.5 cm).

(54) Bowl and Creamer, gray tinge. Designed by Per Lütken. Ht. 2\(\frac{1}{2}\)"; 3\(\frac{3}{8}\)" (6.4; 9.8 cm).

lc ek rl gn gp
Manufacturer: Kastrup Glasvaerk, Copenhagen.

Founded in 1847 at the initiative of Count Danneskiold-Samso; made a limited company in 1873; factories at Odense, Hellerup and Kastrup; about 900 employees; products: tableglass, glass for lighting, bottles, containers.

Designers: Jacob E. Bang; born in 1899; started as sculptor and architect; training at Royal Academy of Fine Arts; has worked in silver, porcelain, earthenware, wood, textiles, wallpaper, furniture, etc.; formerly with Holmegaards; since 1955 with Kastrup. Count S. Bernadotte; designed silver, stainless steel, glass, and industrial equipment. Bent Severin; born in 1925; graduated as architect from Royal Academy of Fine Arts in 1952; designed stainless steel, ceramics, copper, brass, pewter, as well as interiors.


(55) Two Bowls, olive-amber. Designed by Jacob E. Bang. D. 5\(\frac{3}{8}\)''; 8\(\frac{7}{8}\)'' (13.6; 22.5 cm). No. 7302; 7304.

Ic ek gn
(56) Beaker, light green.
Designed by Jacob E. Bang.
Ht. 3" (7.6 cm).
No. 7437.
decanter, olive-green.
 Designed by Jacob E. Bang.
 Ht. 8 1/2” (21.6 cm).
 No. 7436.
 Ic ek ri gn
(58) Decanter.
Designed by Bent Severin.
Ht. with stopper 14½" (36.8 cm).
No. 6043.
ek
(59) Two Goblets.
Designed by Bent Severin.
Ht. 57⁄₈"; 8 1⁄₄" (15.0; 21.0 cm).
No. 4576, 4577.
gp
Norman glass workers established glass-houses south of London in the 13th century; Venetian-type glass was produced from the late 16th-late 17th centuries, the most famous maker being Jacopo Verzelini who started a house in 1575; development of a brilliant and relatively soft glass with a high lead content by George Ravenscroft in 1676; the great century of English glass—especially stemware—lasts from the late 17th to the late 18th centuries, strongly influencing western and northern European glass; emphasis on heavily cut glass in England and Ireland from the late 18th century onwards.
Manufacturer:  Mrs. Phyllis Boissier, London.

Began as a graphic artist; has engraved with the diamond for the past ten years; inspired by the work of Trudi Bohnert (late wife of Swiss painter Hans Erni).


Vase, diamond-point stipple engraved.
Designed and engraved by Phyllis Boissier.
Glass made by J. Powell and Sons (Whitefriars).
Ht. 10" (25.5 cm).
Manufacturer: Shiela Elmhirst, Ipswich.

Born in 1920; educated in Belgium and England (Slade School of Art, London); took up diamond-point engraving in 1946; inspired by 18th century glass in The British Museum.

(61) Beaker, diamond point engraved.
Designed and engraved by Shiela Elmhirst.
Glass by J. Powell & Sons (Whitefriars).
Ht. 4½" (11.5 cm).
Lent by William Zuill, Bermuda.
(62) Plate, diamond-point engraved.
Designed and executed by Sheila Elmhirst.
Glass by J. Powell & Sons.
D. 14½" (36.0 cm).
Manufacturer: Gilbey Glasses Ltd., London.
The glass of Gilbey Glasses Ltd. is produced in Sweden.

Designer: R. S. Stennett-Willson; has designed glass for the past twenty years; is Managing Director of J. Wuidart Co., Ltd., London.


(63) Carafe and Five Goblets.
Produced for Gilbey by Ekenäs Bruks A. B., Sweden.
Designed by R. Stennett-Willson.
Ht. of Carafe 10 1/4" (25.6 cm); Ht. Glasses 3 3/8" - 5 5/8" (8.5 - 14.3 cm).
Manufacturer: John Hutton, London.

Born in New Zealand in 1906; self-taught artist; has lived in England since 1936; has done mural painting and engraved glass windows, for example for Coventry Cathedral.


(64) Vase, engraved.
Designed and engraved by John Hutton.
Glass made by Th. Webb & Sons.
Ht. 101/4” (26.0 cm).

GP
(65) Vase, engraved.
Designed and engraved by John Hutton.
Glass made by Th. Webb & Sons.
Ht. 10¼'' (26.0 cm).
gp
Manufacturer: James A. Jobling & Company Ltd. (Wear Glass Works), Sunderland.

Wear Glass Works founded in 1858; bought by James Jobling in 1885.

Designers: John D. Cochrane; worked for Admiralty from 1944-48; studied and travelled from 1948-52; visiting lecturer at the Sunderland College of Art since 1953; with firm since 1952.

Milner Gray; designer since 1921; lectured and taught extensively; designs packaging, furniture, domestic and industrial equipment, ceramics, glass, silver; is senior partner of Design Research Unit (presently concerned with design of diesel locomotives and store interiors etc. of new liner "Oriana").

Kenneth Lamble; worked for International Bottle Co.; with Design Research Unit since 1950; designs packaging, domestic and industrial equipment.


(66) Covered Dish, heat resistant glass.

Ht. with cover 4\(\frac{1}{8}\)" (10.5 cm).

In ek
Covered Dish, heat resistant glass.
Ht. with cover 5 5/8" (14.3 cm); D. max. ax. 12 3/4" (32.5 cm).

ek gp
Two Covered Dishes, heat resistant glass.
Ht. with cover 3\(\frac{1}{8}\)"; 2\(\frac{3}{4}\)" (9.8; 7.0 cm).

Jobling
(69) Dish, heat resistant glass.
D. max. ax. 6\(\frac{1}{4}\)" (15.9 cm).

ek
Manufacturer: Juniper Workshop, and Edinburgh College of Art, Glass Design Department, Juniper Green and Edinburgh.

Juniper Workshop established in 1956 by Helen (Mrs. W. E. S.) Turner who is associated with the Glass Design Department (established in 1940) of the Edinburgh College of Art; both institutions are equipped with abrasive tools, an experimental furnace and kilns; Edinburgh College has close contacts with the College of Further Education, Stourbridge.

Designers: John Lawrie; born in 1929; assistant to Mrs. Turner.
Ronald Renton; born in 1931; graduate of Edinburgh College; with Juniper since 1956.
Val Rossi; born in 1934; graduate of Edinburgh College; interested in sculptural aspects of glass; designs furniture.
Mrs. Turner; staff member of Edinburgh College and founder of Juniper Workshop.

Pottery and Glass, March 1955, p. 87; Nov. 1957, p. 353.

(70) Bowl.
Designed by Ronald Renton.
D. max. ax. 7 1/4" (18.5 cm).
loc. rl
(71) Dish.
Designed by Ronald Renton.
D. max. ax. 5 3/4” (14.5 cm).
rl
(72) Head, cut.
Designed by Val Rossi.
Width 5¼" (13.3 cm).
gp
(73) Head, cut.
Designed by Val Rossi.
D. max. ax. 4 3/4” (12.0 cm).
gp
(74) Bone, engraved and cut.
Described by Val Rossi.
Width, 9\(\frac{1}{4}\)" (23.5 cm).

gp
Manufacturer: James Powell & Sons (Whitefriars) Ltd., Wealdstone.

Whitefriars Glassworks founded in London in 1680; bought by James Powell in 1834; moved to Wealdstone in 1923.

Designers: Geoffrey Baxter, born in London; trained at Guildford Art School and Royal College of Art; with firm since 1954 as assistant to William J. Wilson; designed stained glass, sand-blasted and acid etched decorative plate glass.

William J. Wilson; with firm since 1928; managing director since 1950; revived the art of diamond-point engraving in 1935.


(75) Pitcher and Two Beakers, pale amber-gray.
Designed by William J. Wilson.
Ht. Pitcher, 7" (17.8 cm); Ht. Beakers 3½" (8.9 cm).
No. 9425.
1c.
Manufacturer: Royal College of Art, London.

Designers: Designers associated with the College: William M. Harris is in his second year of a three-year course in the Department of Industrial Glass. Geoffrey D. Robinson. John Pope.


Plate, diamond-point engraved. Designed and executed by John Pope. D. 13½” (34.2 cm). gp
(77) Dish, clear with white overlay, acid etched.
Designed by W. H. Harris.
D. max. øx. 12⅛" (31.2 cm).
gp
(78) Bowl, amethyst and clear.
Designed by W. H. Harris.
D. 7\(\frac{1}{4}\)" (18.5 cm).
Manufacturer: Stuart & Sons, Ltd., Red House Glass Works, Wordsley, Stourbridge.
Frederick Stuart started at the Red House Glass Works in 1829;
Stuart & Sons was established in 1882.


Two Goblets, air twist stems.
Designed by F. H. Stuart.
Ht. 7¾"; 7½" (19.1; 19.3 cm).
No. “Ariel.”

(79)
Goblet, cut.
Ht. 6" (15.4 cm).
No. "Clifton Park."

1c rl
(81) One Bowl and Three Beakers, cut.
Designed by G. W. Stuart.
Ht. 2\(\frac{1}{6}\)"-5\(\frac{1}{4}\)" (5.5-13.3 cm).
No. "Norwich."
1c. rl
Manufacturer: Laurence Whistler, London.

Born in 1921; educated at Stowe and Balliol College, Oxford; began glass engraving in 1935; is also poet and writer on art; the glass blanks are obtained from J. Powell & Sons.


(82) Goblet, diamond-point engraved: "The Baroque of Collapse."
Designed and engraved by Laurence Whistler.
Ht. 8 7/8" (19.5 cm).
FINLAND

First factory established in 1793; production of simple utilitarian ware until the mid-19th century; production of decorative glass since the 1940's.
Manufacturer:  *littala Glass Works* (*Karhula-littala Glass Works*), *littala.*

Founded in 1881; merger of *Karhula* and *littala* in the 1940's.

Designers: *Timo Sarpaneva;* born in 1926; teaches at the Industrial Art Institute since 1953 where he was a student; has worked as designer for fabrics; with firm since 1950.  
*Tapio Wirkkala;* born in 1915; sculptor, designer, wood carver, etc.; studied at the School of Art and Industry, Helsinki; art director of this School from 1951-1955; with firm since 1947; designed glass exhibition in Helsinki, 1956 (*Glaswelt*, No. 1, 1957, pp. 15-17).


(83) Plate, clear with blue rim.  
Designed by *Timo Sarpaneva.*  
D. 13 3/8” (35.2 cm).  
No. 1-203.  
rl gn
(84). Bowl, clear with blue rim.
Designed by Timo Sarpaneva.
D. $8\frac{1}{4}''$ (21.0 cm).
No. 3813.
Ic ek rl gp
(85) Vase.
Designed by Timo Sarpaneva.
13 1/2" (34.3 cm).
No. 3868.
lc gn gp

(86) Bottle, olive-gray and clear.
Designed by Timo Sarpaneva.
Ht. 16" (40.7 cm).
No. 3288.
lc rl gn gp
(87) Bowl, clear, cut.
Designed by Tapio Wirkkala.
Ht. ca. 8” (20.3 cm); D. ca. 13” (33.0 cm).
No. 3873.
lc rl gn gp
(88) Dish, cut.
Designed by Tapio Wirkkala.
D. 10\(\frac{3}{4}\)" (27.0 cm).
No. 3828.
(89) Dish, cut.
Designed by Tapio Wirkkala.
D. ca. 12" (30.5 cm).
No. 3351.
Lc ek rl
(90) Vase, clear.
Designed by Tapio Wirkkala.
Ht. 11 3/4" (29.8 cm).
No. 3590.
Ic ek rl gp
(91) Vase, pale amethyst and blue in clear glass. Designed by Tapio Wirkkala. Ht. 6¼" (16.0 cm).

(92) Vase, light blue and clear. Designed by Tapio Wirkkala. Ht. 7½" (19.1 cm).
(93) Vase, engraved. 
Designed by Tapio Wirkkala. 
Ht. 5 1/4" (13.3 cm).
Manufacturer: Notsjö (Wärtsilä—Notsjö Glass Works),
Notsjö, Helsinki

Notsjö founded in 1793; modernization in mid-19th century; bought by the Wärtsilä Konzernen in 1950; Gunnel Nyman was design manager (died in 1948); products: decorative and tableglass.

Designers: Kai Franck (design manager); born in 1911; studied in Finland (School of Arts and Crafts, Helsinki), Germany, Italy, France and England; designs ceramics, glass, fabrics and furniture; teaches at Helsinki School; with firm since 1946.
Saara Hopea: born in 1925; studied furniture design at the Institute of Arts and Crafts, Helsinki; designs furniture, fabrics and glass; with firm since 1952.


(94) Bird, greenish-gray with bubbles. Designed by Kaj Franck.
Ht. 2⅜" (6.0 cm).
No. KF-224.
rl gn
(95) Decanter, pale olive-gray.
Designed by Kaj Franck.
Ht. 9 1/2" (24.2 cm).
No. 2100.
FRANCE

Many French mediaeval glasshouses produced elegant tableglass besides windows and utilitarian ware; production heavily influenced by Venetian glass in the late 15th and 16th centuries; figurines of colored glass were made especially at Nevers in the 17th and 18th century; important production of flat glass and mirrors starting in the late 17th century; millefiori-glass revived in the mid-19th century; the glass artist Emille Gallé, Nancy, was the leading force in the Art Nouveau movement in the late 19th-early 20th centuries.
Manufacturer: Cristalleries de Baccarat, Baccarat near Nancy, and Paris.
Founded in 1765; about 1100 employees.

Designer: George Chevalier; sculptor, decorator and designer; born in 1894; trained at the Ecole Nationale des Arts Décoratifs; worked at the Maurice Dufrène Studio; professor's diploma in Decorative Composition from the Ecole des Beaux Arts.


(96) Boat, cut out of solid glassblock.
Width 14" (35.5 cm).

Founded in 1666 by the Venetian Master Mazolay; in the Marquot family since 1853; six furnaces; about 1000 employees (together with Fains Glassworks).


(97) Bowl.
D. 10" (25.5 cm).
(98) Vase, cut.
Ht. 10" (25.5 cm).
No. "Vulcan" 2/0.

Founded as Verrerie Royale de Saint-Louis in 1767; under present name since 1829; over 1000 employees; products: tableware.

Designer:  N. Haesen.

Literature:  Printed and mimeographed histories of the company, published by firm.

(99) Vase, cut.

Designed and cut by Nicholas Haesen.

Ht. 9 3/4" (24.7 cm).
Manufacturer: Cristalleries & Verreries Réunies de Choisy-le-Roi
(Cristallerie de Sévres), Choisy-le-Roi.

Founded by Gimblot in 1821; François Bontemps became director in 1823.


(100) Vase.
Ht. 20½” (52.0 cm).
Manufacturer: Daum & Cie., Nancy.

Established at Nancy in 1880 by the Daum Brothers, sons of the founder Jean Daum and makers of Art Nouveau glass; production of crystal glass since World War II.

Designer: Michel Daum; born in 1900 (son of Jean-Antonin Daum); educated at the University of Nancy.


(101) Bowl.
Width 17" (43.2 cm).
No. “Circe.”

gp
Manufacturer: Madame Felicia Fuste de Braun, Bagnolet-Seine.

Professor's diploma from the School of Fine Arts, Barcelona.

(102) Vase, engraved.

Designed and engraved by Felicia Fuste de Braun.

Ht. 11¼" (28.5 cm).
Manufacturer: Les Gémmaux de France (Roger Malherbe-Navarre), Paris.

The gémmaux technique was developed in France about 1953, at the initiatives of the painter Jean Crotti; the earlier gémmaux were based on paintings by Picasso, Degas, Braque, Cocteau, etc.

Lise Driout; born about 1923; painter. Michèle Lanoir.


(103) Still Life with Fish, multicolored fused glass.
Designed by Lise Driout.
23" x 24" (58.5 x 61.0 cm).
(104) Still Life with flowers, multicolored fused glass.
Designed by Roger Bezombes.
20" x 26" (51.0 x 66.0 cm).
lc ek rl gn
(105) Still Life with lobster, multicolored fused glass.
Designed by Chevolleau.

24” x 36” (61.0 x 91.5 cm).

france
Gémaux
Under Water Landscape, multicolored (predominantly blue) fused glass. Designed by Michèle Lanoir. 31" x 38 1/2" (79.0 x 98.0 cm). gp
Manufacturer: Jean Hautin-Guiraut, Alge de Venosc, Isère.

(107) Vase, engraved.
Designed and engraved by Jean Hautin-Guiraut.
Ht. 11'' (28.0 cm).
Manufacturer: Max Ingrand, Paris.

Born in 1908; studied at the Ecole Nationale Supérieure des Arts Décoratifs and the Ecole des Beaux-Arts, Paris; has designed and manufactured church windows and decorative flat glass for ocean liners, etc.


(108) Platter, greenish, ‘frosted’ surface, sand-blasted and acid etched.

Designed by Max Ingrand.

D. max. ax. 17³/₄” (45.0 cm).

gn gp
(109) Platter, greenish, "frosted" surface, sand-blasted and acid etched. Designed by Max Ingrand. D. max. ax. 17 1/4" (43.8 cm). gp
Manufacturer: René Lalique & Cie. (Cristallerie R. Lalique & Cie.), Paris.
Founded in 1909 near Paris; new factory built in Alsace in 1921;
René Lalique died in 1954.

Designer: Marc Lalique; son of René Lalique; born in 1900; educated at the Ecole des
Arts Décoratifs; became technical director of the firm in 1922.

(110) Platter, blue overlay.
Designed by Marc Lalique.
D. max. ax. 16 3/4" (42.5 cm).
No. "Caraibes."
GERMANY

Many glasshouses in the 14th and 15th centuries produced windows and utilitarian glass ("forest glass"); a greenish glass due to the impurities in the raw materials like wood found near the glasshouses situated in the forest; late mediæval glass types are very similar to glass in The Netherlands and Bohemia; in the 2nd half of the 16th century colorful enameled ware was made in southeast and central Germany; important glass engraving schools centered in Nuremberg, Silesia, Potsdam and also in Hesse in the late 17th and 18th centuries; central European glass making and engraving exercised its influence over the rest of Europe; heavily cut glass is part of the Bohemian tradition in the 19th century, mainly in Silesia.

Founded in 1925; firm includes presently two glassfactories and three engraving and cutting shops; over 1000 employees.

Designers: Franz Beran; born in 1921; trained at the Glass Craft School, Haida, as designer and engraver; artistic advisor of the firm since 1953. Simon Hackl.

GERMANY

Manufacturer:  Dorotheenhütte, Schwarzwälder Glaswerkstätten,  
Wolfach/Black Forest. 

Founded in 1949; employs mainly refugees from Silesia; 
products: cut table glass. 

Designer:   Nora Ortleib (see "N. Ortleib"). 

(112)  Vase, cut.  
Designed by Nora Ortleib.  
Ht. 8" (20.3 cm).  
No. 6011.
Manufacturer: Graalglashütte GmbH, Dürnau/Göppingen.

Founded in 1930 as refining shop; new factory in 1949 with three furnaces; about 400 employees.

Designers: Th. H. Baumann; born in Switzerland in 1924; studied in Germany and Switzerland; worked for Rosenthal, Gral, etc., since 1950.

Konrad Habermeier; pupil of Wilhelm von Eiff; with firm since 1932 as designer, engraver and cutter; teaches at the Glasfachschule, Schwäbisch-Gmünd.

Josef Stadler; trained at the Glasfachschule, Zwiesel; with firm since 1945 (presently technical director).

Literature: Articles published in Glas im Raum, Deutsches Kunsthandwerk, etc.

(113) Set of Seven Goblets. Designed by Josef Stadler.

Ht. 3¾"-7¾" (9.8-18.7 cm).

No. 212.
GERMANY
Gralglas

(114) Bowl, pale amber-gray. Designed by Josef Stadler.
D. max. ax. 13” (33.0 cm).
No. D-132.
lc ek

(115) Two Bowls
Designed by Josef Stadler.
Ht. 3½”; 4½”
(8.5; 10.5 cm).
ek rl
Set of Six Glasses, pale gray and clear.
Designed by Th. H. Baumann.
Ht. 2"-5 1/4" (5.0-13.3 cm).
No. A-3115.
Ic ek rl gn

(117) Vase, gray and clear. 
Designed by Th. H. Baumann. 
Ht. 11½” (29.2 cm). 
No. 3181. 
gp
(118) Bowl, light amber-gray.
Designed by Th. H. Baumann.
D. max. ax. 8 3/8" (20.5 cm).
Ic
Manufacturer: Ischendorfer Glashütte m.b.H., Ischendorf near Cologne.

Founded in 1907; presently three furnaces; products: tableglass; about 500 employees.

Designer: Alfred Günther; born in Bohemia in 1906; studied at the Public Industrial School of Arts for the Glass Industry at Steinschönau; with the firm for many years.

(119) Set of Eight Goblets.
Designed by Alfred Günther.
Ht. 23/4"-51/2" (7.0-14.0 cm).
No. "Präsident" 687.
ekg gn
(120) Two Goblets
Designed by Alfred Günther.
Ht. 2 3/4", 4 1/6" (7.0, 10.5 cm).
No. "Mosel."
Ic ek
(121) Pitcher, pale bluish-gray.
Ht. 11" (28.0 cm).
No. 9523/27.
Manufacturer: Jenaer Glaswerk Schott & Genossen, Mainz.

Founded in Jena by Otto Schott, Ernst Abbe and Carl Zeiss in 1884; first establishment of glassmelting according to scientific methods; scientific-technical management moved to Western Germany in 1945; erection of new factory in Mainz in 1951/52; products: glass for laboratory, optics, lighting, electronics, heat resistant glass.

Designers: Heinz Löffelhardt; born in 1901; trained at a silver manufacturer.

P. Bruckmann; studied with Georg Kolbe; worked with Wilhelm Wagenfeld at the Vereinigte Lausitzer Glaswerke before World War II; after the War he worked for Kahlä-Konzern, Jena and the Vereinigten Farbenglaswerke, Zwiesel.


Die Kunst und das Schöne Heim, April 1958, p. 231.

(122) Covered Dish, heat resistant glass.

Designed by Heinz Löffelhardt.

D. max. ax. 11¾” (29.8 cm).

Ik ek
(123) Covered Dish, heat resistant glass.
Designed by Heinz Löffelhardt.
D. max. ax. 12¾” (32.5 cm).
1c
(124) Tea Set: Tea Pot, Sugar Bowl, Creamer, Tray, Platter, Plate, Cup and Saucer, heat resistant glass.

Designed by Heinz Löffelhardt.

Ht. of Tea Pot ca. 5" (12.7 cm); Ht. of cup 13/4" (4.5 cm);
D. platter ca. 11" (28.0 cm).

GERMANY
Jenaer Glaswerk
Manufacturer: Kristallglaswerk GmbH Hirschberg, Essen.

Designer: W. Braun—Feldweg (see "WMG").

Literature: Glaswelt, No. 12, June 1958, p. 4.

(125) Bowl, cut.
D. 7" (17.7 cm).
No. "Marina" (Lugano) 6006/00/18.
1c rl gn
Manufacturer: Kristallglas GmbH, Oberursel, Oberursel/Taunus.


Designer: Franz Burkert; born in Bohemia (Czechoslovakia) in 1904.

(126) Perfume Bottle, cut.
Designed by Franz Burkert.
Ht. with stopper 7 1/2" (19.0 cm).
No. 1210-9.
Ic gn
(127) Perfume Bottle, cut.
Designed by Franz Burkert.
Ht. with stopper 7 1/2" (19.0 cm).
No. 1210.
1c gn
Manufacturer: Hanns Model, Stuttgart.

Mr. Model is a glass designer and cutter; worked with Wilhelm von Eiff from 1928-1933; started his own workshop in 1933.

R. Poeverlein and H. Wendel, "Der Glasschleifer Hanns Model,"

(128) Facetted block, cut and engraved.
Designed by Hanns Model.
Ht. 4½" (10.7 cm).
No. W.

gp
(129) Animal and Fish, cut and engraved. Designed by Hanns Model. Widths, 5½", 4¾" (14.0, 12.0 cm).
Manufacturer: Nora Ortlieb, Stuttgart.

Born in 1904; studied as engraver at the Kunstgewerbeschule, Stuttgart; assistant to Professor Wilhelm von Eiff from 1933-1943; own workshop since 1943; obtains blanks from several German glasshouses (Nachtmann; WMG; Süssmuth; Josephinenhütte).

(130) Ashtray, light gray, engraved.
Designed and engraved by Nora Ortlieb.
D. 4¾" (12.0 cm).

gn gp
(131) Covered Jar, engraved.
Designed and engraved by Nora Ortlieb.
Ht. 8½" (21.5 cm).
Manufacturer: Peill & Putzler, Glashüttenwerke GmbH, Düren/Rhineland.

The firm Peill founded in 1903; merged with lamp shade firm Putzler in 1947; under present name since 1952; four furnaces; about 1050 employees; products: lampshades, stemware.

Designers: A. F. Gongkofner; born in 1921; educated at Glass School, Zwiesel; presently director of the glass department of the Academy of Fine Arts, Munich. Wilhelm Wagenfeld (see "WMG").

Literature: Printed material published by the firm. "50 Jahre Peill-GLäser;"
A. F. Gangkofner, in: Glastechnische Berichte, 30, 1957, p. 482;

Ht. 3½"-7½" (9.2-19.5 cm).
No. "Iris."
Ic ek rl gn
(133) Lampshade, white, mold-blown. Designed by A. F. Gangkofner. Ht. 13" (33.0 cm). No. "Ibiza."
Manufacturer: Kristall-Rimpler OHG, Zwiesel/Bavaria.

Designer: Emil Rimpler; born in 1911; studied at the Glass Craft School, Haido; worked as designer, engraver and cutter; independent since 1936; in Bavaria since 1946; about 40 employees.


(134) Vase, "frosted," flecked with red.
Designed by Emil Rimpler.
Ht. 8½" (22.0 cm).
No. 405.
Manufacturer: Rosenthal-Porzellan AG. Glaswerk, Bad Soden-Taunus.

The glassworks were founded in 1950 as subsidiary of Rosenthal-Porzellan.

Designers: Elsa Fischer-Treyden (Berlin); studied at the Academy of Fine Arts, Berlin; painted and worked in ceramics; presently teacher at the Academy, Berlin.

Wilhelm Wagenfeld (see "WMG").

Björn Wiinblad (Copenhagen); born in Copenhagen in 1919; studied at Royal Academy of Art; painter, illustrator and ceramist; has ceramic workshop in Copenhagen; designs sets for Royal Ballet Theater, Copenhagen.

(135) Beaker, stamped application.
Designed by Wilhelm Wagenfeld.
Ht: 3⅛" (9.5 cm).
(136) Three Goblets, clear, pale gray base.
Designed by Elsa Fischer-Treyden.
Ht. 3 1/4”-6 1/2” (8.2-16.5 cm).
rl
Manufacturer: Albin Schoedel, Arnstadt/Thuringia.

Born in 1905; trained in his father's workshop; lives in Arnstadt since 1954.


(137) Vase, ruby-red.
Designed by Albin Schaeddel.
Ht. 3\(\frac{3}{4}\)" (9.5 cm).
ek gn
(138) Bowl, pale amber, amber and amethyst prunts.

Designed by Albin Schaedel.

Ht. $2\frac{5}{8}''$ (6.7 cm).

ek
(139) Bottle, light amber with amethyst latticinio. Designed by Albin Schaedel. Ht. 8 1/4" (21.0 cm). ek gn gp
Manufacturer: Marianne Schader, Stuttgart.

Pupil and assistant of Professor Wilhelm von Eiff; own workshop since 1938; obtains blanks from several German glasshouses (Gral, Süssmuth, Nachtmann).

(140) Bowl, engraved.
Designed and engraved by Marianne Schader.
Ht. 4" (10.2 cm).
Manufacturer: Staatliche Fachschule für Glasindustrie, Zwiesel/Bavaria.

Founded in 1904; includes workshops for glassmakers, engravers, cutters, lampworkers as well as laboratory and engineering facilities; a small glassfactory has been added a few years ago; present director: Max Gangkofner (former directors: Bruno Mauder, Rudolf Rothemund, Stephan Erdös).


(141) Vase, cut.
Ht. 18 1/4" (46.5 cm).
No. S-967.
gp
(142) Bowl, engraved.
Ht. 5 3/4" (14.5 cm).
gp
Manufacturer: Staatliche Höhere Fachschule für das Edelmetallgewerbe, Schwäbisch Gmünd.

Designer: Konrad Habermeier; born in 1907; trained at the WMG (see "WMG") and at the Staatliche Württembergische Kunstgewerbeschule; student and assistant of Wilhelm von Eiff; works independently for Gral and the Count Schaffgotsch Josephinenhütte; director of the glass-division of the School since 1950.

(143) Bowl, cut.
Designed by Konrad Habermeier.
D. 12 1/8" (30.7 cm).
gp
(144) Vase, engraved.
Designed by Konrad Habermeier.
Ht. 9¼” (23.5 cm).
gp
(145) Bowl, cut.
Designed by Konrad Habermeier.
D. max. ax. 10 1/4” (26.0 cm).
gp
Manufacturer: Johannes Stuhl, Wilhelmshaven. Engraves and cuts glass; formerly Grünberg, Silesia.


Vase, engraved with a harvester. Designed and engraved by Johannes Stuhl. Ht. 6½” (16.5 cm).
GERMANY

Manufacturer: Richard Süßmuth Glashütte, Immenhausen near Kassel.

Richard Süßmuth, born in 1900; apprenticeship as glassworker and grinder 1922-25; student at the Academy at Dresden; founding of a factory at Penzig, Silesia, in 1924; establishment of a new factory at Immenhausen in 1946; about 480 employees; products: tableglass and stained glass windows.


(147) Pitcher and Two Beakers. Designed by Richard Süßmuth
Ht. pitcher 11 1/8" (28.3 cm). Ht. beaker 4 5/8" (11.7 cm).
No. S-2 and B-67/2.
rl
(148) Vase, pale gray and clear.
Designed by Richard Süssmuth.
Ht. 12½” (31.7 cm).
No. 170/5/RT.
lc ek gn
Manufacturer: Vereinigte Farbenglaswerke AG., Zwiesel/Bavaria.

Established in 1870; combined with two glassworks in Saxony and Czechoslovakia in 1898; after World War II the facilities were used by Jenaer Glaswerk Schott & Genossen; own production started again in 1953.

Designer: Heinz Löffelhardt (see "Jenaer Glaswerk").


(149) Beaker, honey-colored and clear.
Designed by Heinz Löffelhardt.
Ht. 5\(\frac{3}{8}\)" (13.6 cm).

gp
Four Goblets.
Designed by Heinz Löffelhardt.
Ht. 5" (12.7 cm).
1c rl
(151) Decanter and Two Beakers, pale amber-gray.
Designed by Heinz Löffelhardt.
Ht. of decanter 11" (28.0 cm); Ht. of beakers 4" (10.0 cm).
Manufacturer: Vestische Glashütte GmbH, Gelsenkirchen-Buer.

Founded in 1948.

Designer: Rolf Eugen Rehfeld: started as architect; worked after the War for the Tiroler Glashütte, Kufstein, Austria; with firm since 1954.


(152) Six Goblets.
Designed by Rolf Eugen Rehfeld.
Ht. 3½"-8" (8.0-20.3 cm).
rl
(153) Four Goblets.
Designed by Rolf Eugen Rehfeld.
Ht. 2½"-5⅝" (6.7-13.6 cm).
rl
(154) Four Goblets and One Bowl, clear with olive tinge.
Designed by Rolf Eugen Rehfeld.
Ht. 2½"-5½" (6.3-13.6 cm).
ek rl gn
(155) Pitcher, pale green.
Designed by Rolf Eugen Rehfeld.
Ht. 9 1/4" (23.5 cm).
Manufacturer: Rudolf Wagner, Zwiesel/Bavaria. Glass decorator.

(156) Bowl, engraved.
Designed and engraved by Rudolf Wagner.
D. 9\%\(\frac{3}{8}\)" (24.5 cm).
No. ST/GR.
1c ek rl gn
GERMANY

Manufacturer: Württembergische Metallwarenfabrik (WMG), Geislingen/Steige. Founded in 1853 as manufacturer of brass and copper tableware; under present name since 1880; establishment of a glass factory in 1883; total number of employees: about 7000; glass products: tableware.

Designers: Wilhelm Braun-Feldweg; born ca. 1904; has been steel engraver and draughtsman; studied at the Academy of Fine Arts, Stuttgart; Ph.D. in art history from Tübingen; designs glass, flatware, industrial equipment; author of Metall, 1950; Normen und Formen, 1953; Gestaltende Umwelt, 1956. Erich Jachmann. Günther Kupetz; born in 1925; studied architecture and graphic arts at the High School for Applied Arts, Berlin, and sculpture with Bernhard Heiliger; with firm since 1955; designs glass, stainless steel, silver and furniture. Sigrid Kupetz; born in 1926; studied at the High School for Applied Arts, Berlin; has been teacher; designs tableware (stainless steel, glass). Wilhelm Wagenfeld (Stuttgart); born in 1900; trained at the Crafts School, Stuttgart, the Zeichenakademie, Hanau, and the Bauhaus; graduated as silversmith; formerly professor at the Berlin Kunsthochschule, the Werkakademie, Weimar, and the Hochschule für Bildende Künste; since 1950 establishment of an independent design office.


(157) Bowl, pale olive and pink.
Designed by Erick Jachmann.
Ht. 5 1/8" (13.0 cm).
1c gn
(158) Vase, green and pink.
Designed by Erich Jachmann.
Ht. 10" (25.4 cm).
No. 22251.
1c
(159) Vase.
Designed by Günter Kupetz.
Ht. $13\frac{3}{8}''$ (33.4 cm).
$\varnothing$
(160) Two Vases, pale blue-gray.
Designed by Sigrid Kupetz.
Ht. 2\(\frac{3}{8}\); 5\(\frac{3}{4}\)" (6.0; 14.0 cm).
nc ek rl gn
(161) Bottle, pale blue-gray.
Designed by Wilhelm Wagenfeld.
Ht. 12” (30.5 cm).

gn
(162) Three Bottles, pale blue-gray.
Designed by Wilhelm Wagenfeld.
Ht. 5\%7/8”-10\%7/8” (14.3-27.0 cm).
lc ek rl gn
In Greece there does not seem to have been glass production of any stature since ancient times.

Founded in 1909 as manufacturer of chemicals; establishment of a glass furnace in 1914.

Designers: Mrs. Despo Lazaridou; painter; studied at the Athens School of Fine Arts; with the firm since about 1944. A. Petrea.


(163) Plate, acid etched.
Designed by Despo Lazaridou.
D. 17 1/4" (45.0 cm).

Greek
Iranian glass of the Islamic period (ca. 9th-12th centuries) is quantitatively as well as qualitatively of greatest importance in the history of glass; production of vases, bottles, etc., under Venetian influence but in the Eastern style at least as early as in the 18th century.
Manufacturer: Reza-Pur Afshin, Teheran.
Independent glass engraver.

(164) Panel, engraved.
Engraved by Reza-Pur Afshin.
23½” x 25½” (59.5 x 64.7 cm).
IRELAND

First recorded factory established in 1585; number of glass houses increased in the 18th century; English glassmakers immigrated to Ireland in the 2nd half of the 18th century; emphasis on clear cut glass in the 18th and 19th centuries.
Manufacturer: Waterford Glass Ltd., Waterford.
Designers: M. Havel, H. Winkelmann.

(165) Goblet, cut.
Ht. 7 1/8” (18.0 cm).
Ic ek rl gn
Many mediaeval glasshouses produced windows and utilitarian glass; Venice was the most important center in Italy though other factories existed in Padova, Bologna, etc.; Venetian factories were transferred to the island of Murano in 1291; development of a ‘cristallo’ in the 13th century; from at least the 15th century until the late 17th century the fragile and elegant Venetian glass surpassed all other European glass in quantity and quality; large Venetian-type glass factories were established in Spain, France, England, The Netherlands, Germany and Austria in the 16th century; besides the crystal clear material, glass imitating calcedony, porcelain and agate as well as millefiori (“thousand flowers”) and latticinio (stripes of white inlaid in clear) glass was developed in the late 15th and 16th centuries; a colorful revival based on old forms and techniques took place in the 19th century.
Manufacturer: Barovier & Toso, Venice-Murano.

Founder of Barovier dynasty: Bartholomeo di Murano, 1st half 14th century; the Coppa Nuziale at the Museo Vetrario di Murano is attributed to Angelo Barovier (d. 1460); revival of the firm in the 19th century; merger with the Toso family in 1936; products: decorative, domestic, table and lighting glass.

Designers: Angelo Barovier (son of Ercole); born in 1927; is a painter; works for firm since 1947. Ercole Barovier; born in 1889.


[166] Vase, clear with smoke-colored and blue bands.

Designed by Ercole Barovier

Ht. 17½" (43.5 cm).

No. 22600.

Ic ek rl
(167) Vase, clear and pale amethyst (metallized).
Designed by Ercole Barovier.
Ht. 9 3/4" (24.7 cm).
Ic gn
Group of Three Vases, clear and yellowish. Designed by Angelo Barovier. Ht. 14½” (37.0 cm).
Manufacturer: Erwin Burger, Milan.
Glass designer and engraver; born in Germany.


Frog, engraved.
Designed and engraved by Erwin Burger.
Ht. 5 1/4" (13.3 cm).
Manufacturer: Cristalleria Santi, Murano.

Designer: Santi Licio.

(170) Two Buckets, white exteriors with respectively red and blue interiors.

Designed by Santi Licio.

D. 53/4” (14.5 cm).
(171) Two Bowls, white exteriors with respectively yellow and green interiors.
Designed by Santi Licio.
D. 53/4" (14.5 cm).
ek
Manufacturer: Luigi Fontana & C. (Fontana Arte), Milan.

Established in 1881; started with production of decorative glass under Gio Ponti in 1930 (Fontana Arte branch); products: glass for commercial use and interior decoration; stained glass windows.

Designer: Emanuele Ranci Ortigosa; pupil of Pietro Chiesa; with firm since 1932 (responsible for production of Fontana Arte).


(172) Ashtray, pale green.
Designed by Emanuele Ranci Ortigosa.
D. 8 1/4” (21.0 cm).
No. 1411.
lc ek rl gn
(173) Ashtray, pale green with pale blue base.
Designed by Emanuele Ranci Ortigosa.
D. max. ax. 11\(\frac{1}{4}\)" (28.5 cm).
No. 1546.
Manufacturer: Fratelli Toso, Murano.

Founded about 1854.

Designers: Ermanno Toso. Giusto Toso (son of Ermanno); studied at the Academy of Art, and the School of Architecture, Venice.


(174) Bottle, light blue. Designed by Ermanno Toso. Ht. with stopper 19” (48.0 cm).
ITALY
Fratelli Toso

(175) Bottle, olive.
Designed by Ermanno Toso.
Ht. with stopper 15\(^\prime\prime\) (38.0 cm).
lc ek rl gn

(176) Bottle, orange.
Designed by Ermanno Toso.
Ht. with stopper 18\(^\prime\prime\) (45.7 cm).
lc ek rl gn
(177) Bottle, clear, red, pale amethyst and yellow.
Designed by Giusto Toso.
Ht. 15" (38.0 cm).
ek rl gn
Manufacturer: Vincenzo Nason & C., Murano.

Founded by Vincenzo Nason; products: commercial and decorative glass.

Designer: Carlo Nason; born in 1936.

(178) Vase, black exterior with turquoise interior.

Designed by Carlo Nason.

Ht. 13 1/2" (34.3 cm).
(179) Bowl, black exterior with orange interior.
Designed by Carlo Nason.
Ht. $2\frac{3}{4}''$ (7.0 cm).
Manufacturer: Salviati & C., Venice.

Founded in the 1850's; bought by the Camerino family in 1896; played a prominent role in the revival of Venetian glass in the 19th century.

Designers: Renzo Camerino; born in 1904; managing director.
Luciano Gaspari; born in 1913; teaches at the Academy of Fine Arts, Venice, since 1941; is also painter.

(180) Set of Five Goblets and One Plate, clear with blue and turquoise. Designed by Renzo Camerino.
Ht. 3½”-6½” (8.0-16.8 cm); D. plate 7½” (19.0 cm).
(181) Two Fish, blue and pink on clear pedestals. Designed by Luciano Gaspari. Ht. 11”; 14½” (28.0; 37.0 cm).
Manufacturer: Seguso Vetri d'Arte, Venice-Murano.
Products: decorative, table and lighting glass.
Designer: Flavio Poli; born in 1900; worked as decorator and ceramist.

Bowl, pale gray-blue and lavender.
Designed by Flavio Poli.
D. max. ax. 20 3/4" (52.7 cm).
(183) Vase, pale lavender and clear, cut.
Designed by Flavio Poli.
Ht. 6½" (16.5 cm).
ek gp
(184) Vase, green-blue.
Designed by Flavio Poli.
Ht. 10'' (25.5 cm).
Ic ek rl gn gp
(185) Bowl, green with pale amber rim.
Designed by Flavio Poli.
D. max. ax. 8½” (21.6 cm).

(186) Bottle, green and blue in clear glass.
Designed by Flavio Poli.
Ht. 4” (10.2 cm).

gp
(187) Vase, green and pale lavender.
Designed by Flavio Poli.
Ht. 5 7/8" (15.0 cm).
Manufacturer: Stil Novo, s.r.l., Montelupo near Florence.
Associated with Natale Mancioli & C., Montelupo; products: decorative, table and lighting glass as well as mosaics.


(188) Bottle, blue.
Designed by Mr. Bettarini.
Ht. 17” (43.1 cm).
No. X-673.
Manufacturer: Venini, Venice-Murano.

Founded in 1921 by Paolo Venini.

Designer: Paolo Venini; born at the Lago di Como; owner and chief designer of Venini glass.


(189) Bowl, pale lavender, engraved. Designed by Paolo Venini.
Ht. 5½" (13.4 cm).

ek rl gp
(190) Bottle, blue and green stripes. Designed by Paolo Venini. Ht. with stopper 18\(\frac{1}{8}\)" (46.3 cm).

(191) Bottle, green with red stripes. Designed by Paolo Venini. Ht. with stopper 18\(\frac{1}{4}\)" (46.5 cm). No. 4582.

Ic ek rl gn
(192) Bottle, clear with amethyst latticinio. Designed by Paolo Venini. Ht. 15 3/4" (40.0 cm). No. 4331.

(193) Bottle, red, amber (corniola) and clear, engraved. Designed by Paolo Venini. Ht. 14" (35.5 cm).
(194) Candlestick, aqua and clear, engraved.  
Designed by Paolo Venini.  
Ht. 14” (35.5 cm).  
gp

(195) Bowl, pale blue, engraved.  
Designed by Paolo Venini.  
Ht. 4 1/2” (11.5 cm).  
No. 4802.  
ek gp
(196) Bottle, lavender, engraved.
Designed by Paolo Venini.
Ht. with stopper 73/4" (19.7 cm).

(197) Vase, predominantly red millefiori glass.
Designed by Paolo Venini.
Ht. 83/8" (21.3 cm).
Lampshade, white overlaid with yellow, red and white stripes.
Designed by Paolo Venini.
Ht. 12" (30.5 cm).
No. 4029.
(199) Lampshade, white overlaid with blue, green, red and purple. Designed by Paolo Venini. Ht. 10\(\frac{3}{4}\)" (27.3 cm). No. 4028.
Manufacturer:  Vetreria Archimede Seguso S.a.s., Murano.

Products: decorative and table glass.

Designer:  Archimede Seguso.

[200] Bottle, clear with white and amethyst latticinio.
Designed by Archimede Seguso.
Ht. 15 1/2" (39.4 cm).
1c rl gn
Manufacturer:  Vetreria Artistica Rag. Aureliano Toso, Murano.

Founded in the 1910’s; products: decorative, table and lighting glass.

Designer:  Dino Martens; studied at the Academy of Art, Venice; is painter; with firm since the late 1940’s.


[201]  Vase, clear and multicolored latticinio.
Designed by Dino Martens.
Ht. 19\(\frac{3}{8}\)” (49.2 cm).
(202) Bottle, clear with multicolored latticinio.
Designed by Dino Martens.
Ht. 24" (61.0 cm).
No. "Allegria" 6613.
The study of a history of mediaeval and more recent glass in Japan is being undertaken at the present time; probably close affinities to Chinese glass and influences of European glass in the 19th century.
Manufacturer:  *Awashima Glass Company, Tokyo.*

Founded in 1956 as outgrowth of Awashima Glass Design Institute (founded in 1950); maker of Shizuku glass.

Designer:  *Masakichi Awashima;* born in 1914; graduated from Design Department of the Art School of Japan; worked with Kagami (1935-46) and Hoya Crystal Glassworks (1946-50).

(203) Two Beakers, mold-blown.
Designed by Masakichi Awashima.
Ht. 3’’; 4⅛’’ (7.6; 10.8 cm).
Ic ek rl gn
Sakiglass, mold-blown.
Designed by Masakichi Awashima.
Ht. 3\(\frac{3}{8}\)" (8.0 cm).
gp
Manufacturer: Kagami Crystal Glass Works Ltd., Tokyo.

Founded in 1934; products: table and decorative glass.


Literature: Printed material published by the firm.

[205] Set of Five Bowls, clear glass with "crackled" surface, pressed.
D. 3⅞"-8" (8.2-20.3 cm).
No. NS-61-5.
Ic ek rl gn gp
D. 6 3/4" (15.8 cm).
No. M-93.
lc ek rl gn

[207] Ashtray, clear, frosted surface, pressed.
D. 5 3/4" (13.3 cm).
No. A-91.
lc rl
(208) Vase, cut.
Ht. 9½” (24.2 cm).
No. K-1452.
lc ek rl gn
THE NETHERLANDS

Mediaeval and late mediaeval glasshouses produced glass similar to other western and central European houses; close stylistic ties with German "forest" glass of the 15th century (beakers, cup and bottles of greenish glass); development of one of the most pleasing forms in European glass: the Roemer or berkemeier, a type that takes an important place in Dutch 17th century genre and still-life painting; at the same time diamond-point scratching became a favorite decorative technique; 18th century glass was strongly influenced by English lead and German glass; many diamond-point stipple engravers in the 2nd half 18th century.
Manufacturer: N. V. Koninklijke Nederlandsche Glasfabriek Leerdam, Leerdam. Established in 1765; revival in 1915, initiated especially by H. P. Berlage, K. P. C. de Blazel and Frank Lloyd Wright; attached to the factory are the Leerdam Glass School and the Leerdam Museum.

Designers: Paul Citroen. Andries D. Copier; born in 1901; founder of the Leerdam Glass School; at present art director of the firm. Isabel A. M. Giampietro; born in Italy (American citizen); studied at Manhattanville College; worked with firm for one year. Willem Heesen; born in 1925; graduate of the Leerdam Glass School. Floris Meydam; born in 1919; graduate of the Leerdam Glass School. G. T. Thomassen. Iep Volkema; born in 1916; studied at the Academy of Plastic Arts, The Hague; teaches at School of Industrial Design, Amsterdam; with firm since 1943.


(210) Platter, engraved.
Designed by Willem Heesen.
D. 11½" (29.2 cm).
No. U.B. 94.
gp
Decorative Piece, engraved.
Designed by Willem Hessen.
Ht. 13⅝" (34.3 cm).
(212) Double Goblet.
Designed by I. A. M. Giampietro.
Ht. 8⅛” (20.6 cm).
No. 2980 "Narciso."

gp
Dish, clear with leaf design in blue, green and amber.
Designed by Floris Meydam.
D. max. ax. 11 1/2” (29.2 cm).
No. M.B. 1368-H "Leerdamunica."

gp
(214) Bottle, blue and green.
Designed by Andries D. Copier
Ht. 14 1/4” (36.2 cm).
No. C.B. 7 “Leerdamunica.”
(215) Decanter, cut.
Designed by Andries D. Copier.
Ht. with stopper 12 1/4" (31.2 cm).
No. 2189 "Boccale."
lc rl gp
Manufacturer: N. V. Kristalunie Maastrich, Maastrich.

Founded in 1834; Jean Eisenloeffel (d. 1951) was associated with the firm.

Designers: Frans Hollman; born in 1916; trained at the School for Industrial Arts, Maastrich and the Arts Academy, Antwerp.

Max Verboeket; born in 1922; trained at the School for Industrial Arts, and the "Jan van Eyck" Academy, Maastrich; with the firm since 1954.


(216) Vase, clear and green.

Designed by Franz Hollman.

Ht. 6\(\frac{3}{4}\)" (17.2 cm).


gp

(218) Set of Five Goblets. Designed by Max Verboeket. Ht. 3½”-6½” (9.0-17.0 cm). No. “Ridder.”
[219] Vase, cut.
Designed by Max Verboeket.
Ht. 4\(\frac{1}{2}\)" (11.5 cm).
(220) Vase, cut.
Designed by Max Verboeket.
Ht. 6" (15.2 cm).
First glass factory established at Nostetangen in 1751; the 18th and 19th centuries' production was strongly influenced by German and English glass.
Manufacturer: A/S Christiania Glasmagasins-Hadelands Glasvaerk, Oslo. Hadeland was founded in 1762.

Designers: Severin Bjorby; born in 1921; educated at the State Art and Craft School, Oslo.
Haakon Bjorklid; born in 1925; educated: see above.
Willy Johansson; born in 1921; educated: see above; art director since 1947.
Arne Jon Jutrem; born in 1929; educated: see above; studied with Fernand Leger; with firm since 1950.


(221) Vase, opalescent. Designed by Severin Bjorby. Ht. 7” (17.8 cm).
(222) Vase, engraved.
Designed by Haakon Bjorklid.
Ht. 6" (15.2 cm).

gp
(223) Three Bowls and a Plate, smoky reddish-amber shading, white rim. Designed by Willy Johansson. D. 7½"-18¾" (19.0-47.5 cm).
Two Vases, blue-gray-amethyst and blue-gray-green.

Designed by Arne Jon Jutrem.
Ht. 7\"; 10\%/8\" (17.9; 27.6 cm).
1c rl gp.
Two Bowls, amethyst and blue.
Designed by Arne Jon Jutrem.
Ht. 3¼"; 5⅝" (9.5; 14.2 cm).
lc gn gp
POLAND

Glassmaking in Western Poland was part of the central European tradition with emphasis on utilitarian ware.

Vase, blue, copper-colored metallized decoration.
Ht. 15 1/2" (39.4 cm).
Glasshouses existed in Spain since the 12th century; Barcelona seems to have always been a center of glass production; strong Venetian influence from the late 15th century onwards; a few types are exclusively Spanish, including the cantir and the porron; vigorous use of applied thread decoration; Spanish glass comes under central European influence after the establishment of the royal factory at La Granja de San Ildefonso in 1728.
Manufacturer: Sucesor de A. Serrallonga, Mauresa/Barcelona.

(227) Porron, green tinge.
Ht. 7 3/4" (19.5 cm).
The earliest factory was established by Venetians in 1556; glassmaking of any consequences began in 1676 with the founding of the Kungsholm factory; Venetian-type and Nuremberg-type glass as well as other German forms influenced the Kungsholm production; in the 19th century cut and pressed glass in the international style was predominant.

Designer: Ernest Gordon; born in England in 1926; studied at Royal College of Art; with Kosta since 1952.

(228) Two Vases. Designed by Ernest Gordon. Ht. 4 1/8”; 5 3/8” (10.5; 14.3 cm).
(229) Vase, pale-blue, mold-blown.
Designed by Ernest Gordon.
Ht. 6\(\frac{1}{8}\)" (15.6 cm).

gp
(230) Decanter, engraved.
Designed by Ernest Gordon.
Ht. with stopper, 9½” (23.5 cm).
No. 2007.
(231) Vase, engraved.
Designed by Ernest Gordon.
Ht. 13" (33.0 cm).
No. 2027.
Manufacturer: Björkshults Glasbruk AB, Björkedal.

Founded in 1829; products: table and decorative glass, lighting fixtures.

Designers: Margaretha Baronness Schlyter-Stiernstedt; born in 1927; studied occupational therapy; trained at Camberwell School of Arts and Crafts, Upsala, at Sèvre etc.; designs for firm since 1953. Hans Chr. Wagner.

(232) Two Goblets, pale bluish-gray.
Designed by Chr. Wagner.
Ht. 3½" (8.0 cm).
Manufacturer: Boda Bruks AB, Bada.

Founded in 1864; products: table and decorative glass.

Designers: Elsa Fahlström; born in 1930; trained at Art School, Stockholm; with firm since 1953.
Erik Höglund; born in 1932; trained at Art School, Stockholm.
Fritz Kallenberg; born in 1902; with firm since 1930.


(233) Block, pale blue, molded and stamped.
Designed by Erik Höglund.
Width 6" x 6" (15.2 x 15.2 cm).
ek
(234) Decanter, stamped application.
Designed by Erik Höglund.
Ht. 9" (22.8 cm).
Ic ek rl gn gp
(235) Bottle, amber, mold-blown. Designed by Erik Höglund. Ht. 4 7/8” (12.3 cm).
Manufacturer: *Flygsfors Glasbruk AB, Orrefors.*

Founded in 1888; products: table and decorative glass (decorative glass since 1952); about 250 employees.

Designer: *Wictor Berndt,* born in 1919; studied at the Källström Art School; with firm since 1956.


(236) *Vase,* amethyst with clear base, engraved.
Designed by Wictor Berndt.
Ht. 11 3/4” (30.0 cm).
Manufacturer: Gullaskrufs Glasbruk AB, Gullaskruv.

Founded in the 1890’s; firm reorganized in 1927 by William Stenberg; about 100 employees; two furnaces; products: formerly bottles and windows, presently table and domestic glass.

Designers: Lennart Andersson; born in 1918; with firm since 1945. Kjell Blomberg; born in 1931; studied at the School of Art, Crafts and Design in Stockholm, and worked at Arabia, Finland; with firm since 1954; also designs ceramics. Arthur Percy; born in 1886; studied in Stockholm and Paris; with firm since 1951; also paints and designs ceramics and textiles.


(237) Beaker, mold-blown.
Designed by Lennart Andersson.
Ht. 2 3/4” (7.0 cm).
(238) Decanter, dark gray.
Designed by Kjell Blomberg.
Ht. 11" (28.0 cm).

gp
(239) Two Beakers, dark gray.
Designed by Kjell Blomberg.
Ht. 2\(\frac{3}{8}\)''; 3\(\frac{1}{4}\)'' (6.0; 8.2 cm).
(240) Two Vases, amethyst and clear.
Designed by Arthur Percy.
Ht. $6\frac{3}{8}''; 9\frac{3}{8}''(16.2; 23.8\text{ cm}).

(241) Two Vases, dark gray.
Designed by Arthur Percy.
Ht. $7\frac{1}{4}''; 9\frac{1}{4}''(18.5; 23.5\text{ cm}).
Manufacturer: *Johansfors Glasbruk AB*, Brokulla.

Founded in 1891; recently rebuilt; products: table and decorative glass.

Designer: *Bengt Orup*; born in 1916; started as painter, studied at many European centers; with firm since 1952.


(242) Decanter and Two Beakers, black enameled stripes.

Designed by Bengt Orup.

Ht. of decanter, 10 1/2” (26.0 cm);

Ht. of beakers 3”; 6 7/8” (7.6; 17.5 cm).

No. O-5876; O-5887-40H; O-5887-20L.

*gp*
Two Bowls, greenish-gray and clear.
Designed by Bengt Orup.
Ht. 4½", 5½" (10.5; 14.0 cm).
No. "Tona" O-5701-100; O-5701-180.
Sweden
Johansfors
Beaker, cut.

Designed by Bengt Orup.

Ht. 6 1/8" (15.5 cm).

lc ek gn
Manufacturer: Kosta Glasbruk AB, Kosta.

Founded in 1742 by the generals Anders Koskull and Georg Bogislaus Staël von Holstein; owned by Wickenberg family from 1756-1893; on present location since 1836; products: table and decorative glass.

Designer: Vicke Lindstrand (head designer); born in 1904; started as a cartoonist; studied at the Swedish Society for Industrial Design; with Orrefors from 1928-1940; with the Upsala-Ekeby porcelain factory from 1940-1950; with firm since 1950.


(245) Prism, pale blue, cut.
Designed by Vicke Lindstrand.
Ht. 2" (5.0 cm).
1c ek gp
Glassdome “Devotion,” engraved.
Designed by Vicke Lindstrand.
Ht. 14½” (36.8 cm).
No. “Unica” 896.
gp
(248) Crane, blue glass with blue latticino, enclosed in greenish glass. Designed by Vicke Lindstrand. Ht. without base, 15" (38.0 cm).
Cullet, engraved with a Medusa head.

Designed by Vicke Lindstrand.

Width, ca. 14” (35.5 cm).

No. "Unica" 900.
Bowl, ruby-red and pale blue in clear, cut. Designed by Vicke Lindstrand. D. 7 1/4" (18.5 cm). No. "Unica" 898.
Manufacturer: Lindshammars Glasbruk, Milletorp.

Founded in 1906 by the German R. Rentsch; reorganized in 1949; about 130 employees.

Designer: Gunnar Ander; born in 1908; graduated as architect from the University of Handicrafts and Modern Design, Stockholm; worked with Prof. Carl Malmsten; with firm since 1950.


(251) Decanter, blue tinge, stamped application.
Designed by Gunnar Ander.
Ht. with stopper 12 1/2" (31.7 cm).
No. 685/80.
gp
Manufacturer: Orrefors Glasbruk AB, Orrefors.

Founded in 1898 (succeeding an iron works founded in 1726); bought by Consul Johan Ekman in 1913, who started production of table glass; revival by Simon Gate (1883-1945) and Edward Hald in 1916 (inventors of “Graal” glass); emphasis on design and engraving; products: table and decorative glass, technical, domestic and window glass; about 350 employees (Sandviks Glasbruk is a branch of Orrefors); revival of modern Scandinavian glass largely due to Orrefors.

Designers: Edward Hald (design director); born in 1883; started as painter; studied with Matisse; with firm since 1910. Nils Landberg; born in 1907; studied at Art School, Göteborg, as well as at Orrefors (engraver); traveled extensively; with firm since 1925. Ingeborg Lundin; born in 1921; trained at the Art Industrial School, Stockholm; studied in Scandinavia, France and Italy; with firm since 1947; was design teacher at Stockholm. Edvin Öhrström; born in 1906; started as sculptor in Stockholm; studied in Stockholm and other European countries; with firm since 1936 (one of the developers of “Ariel” glass). Sven Palmquist; born in 1906; studied at the Technical School and Royal Academy of Arts in Stockholm as well as in Orrefors (as engraver), Paris, etc.; with firm since 1936 (helped to develop “Kraka” and “Ravenna” glass). John Selbing; born in 1908; trained at Orrefors under Gate and Hald; studied in Finland, France, Holland and Germany; is photographer and two-dimensional designer; with firm since 1927.

(252) Two Goblets, pale gray and pale blue.
Designed by Nils Landsberg.
Ht. 20"; 21½" (50.8; 54.5 cm).
No. Expo NU-311-57.
(253) Plate, cut.
Designed by Ingeborg Lundin.
D. 19 1/8" (48.5 cm).
gp
Vase, light gray and clear, bubble pattern. Designed by Edvin Öhrström. Ht. 8½” (21.6 cm). No. “Ariel” 324-F.

gp

(256) Bowl, engraved. Designed by John Selbing. D. 9\(\frac{7}{8}\)" (25.0 cm).
ek gn gp
Manufacturer: Reijmyre Glasbruk A.B., Reijmyra.

Founded in 1810 by Jakob Graver to make window glass; bought by Josua Kjellgren in about 1880 who started tableglass production; products: table and decorative glass (specialized in ruby glass); about 110 employees.

Designers: Monica Bratt; born in 1913; educated at High School of Art and Craft, Stockholm; studied abroad. Paul Kedelv; born in 1917; trained at Orrefors and Notsjö, Finland; with Flygfors since 1949, with firm since 1956; is also sculptor. Johnny Mattson; born in 1909; trained as wood carver.


(257) Bowl, ruby-red.
Designed by Monica Bratt.
Ht. 3\(\frac{1}{2}\)" (8.9 cm).

ek
(258) Beaker, clear glass with gray tinge.
Designed by Johnny Mattson.
Ht. 6⅜" (17.5 cm).
No. M-36/304.
gp
Manufacturer: Skrufs Glasbruk A.B., Skruv.
Founded in 1897; products: table and domestic glass.

Designer: Bengt Edenfalk; born in 1924; studied at Art School, Stockholm; with firm since 1953; designs also mosaics, is mural painter.

(259) Vase, bubble pattern.
Designed by Bengt Edenfalk.
Ht. 6 1/4" (16.0 cm).
Ic ek rl gn
(260) Bottle, bubble pattern.
Designed by Bengt Edenfalk.
Ht. 8" (20.3 cm).
1c ek rl gn

(261) Bottle, bubble pattern.
Designed by Bengt Edenfalk.
Ht. 8 1/6" (20.6 cm).
ek gn
(262) Bottle, bubble pattern.
Designed by Bengt Edenfalk.
Ht. 6\(\frac{3}{4}\)" (17.2 cm).

(263) Vase, applied threads.
Designed by Bengt Edenfalk.
Ht. 6 7/8" (17.5 cm).
gp
Manufacturer: Strömbryttn AB, Hovmantorp.

Founded in 1933 by Edvard Strömberg who had previously been with Kosta and Orrefors.

Designers: Gunnar Nyland; born in 1904; trained in Helsingfors and Copenhagen; worked with firms in Copenhagen; with firm since 1953. Gerda Strömberg; founded firm with her husband, Edvard Strömberg.


(264) Bowl, gray-blue tinge. Designed by Gerda Strömberg. D. 93/8" (23.8 cm). No. T-64.
(265) Vase, gray-blue tinge, cut.
Designed by Gerda Strömberg.
Ht. 8 1/2” (21.6 cm).
No. B-900.
rl
(266) Bottle, gray-blue tinge. Designed by Gerda Strömberg. Ht. with stopper $8\frac{3}{4}$" (22.2 cm). No. E-38/6.

(267) Vase, clear with gray-blue tinge. Designed by Gerda Strömberg. Ht. 4\frac{3}{4}" (12.0 cm). No. B-249 large.

299
SWITZERLAND

Very few late mediaeval glasshouses; glass of the 15th-17th centuries is stylistically part of the central European "forest" glass tradition; "peasant-type" glass in the 18th century; production of unpretentious tableware until the 19th century.
Manufacturer:  Roberto Niederer, Zurich.

Graduated as lampworker in Zurich in 1946; works as an independent artist at a furnace in a glass factory; products: glass for lighting, ornamental glass.


(268) Christmas Tree Ornament, lampwork.
Designed by Roberto Niederer.
D. max. ax. ca. 4" (10.0 cm).
1c rl gn
UNITED STATES

First glasshouse started at Jamestown in 1608; successful production of windows and utilitarian glass since 1739, the date of the establishment of C. Wistar's glasshouse in New Jersey; tableglass production in W. Stiegel's and J. F. Amelung's factories in the late 18th century; perfection of mold-blowing and pressing techniques in the 1st half of the 19th century; art glass movement led by people like L. C. Tiffany and F. Corder in the late 19th and early 20th centuries.
Manufacturer: **Blenko Glass Company, Inc., Milton, West Virginia.**

Established in 1921 to make church window glass; production of blown glass since 1930.

Designer: **Wayne Husted,** trained at Alfred University, New York; with firm since 1953.

(269) Vase, blue and clear.
Designed by Wayne Husted.
Ht. 15½” (39.6 cm).
No. 5942 L.
Manufacturer: John Burton Originals, Inc., Chatsworth, Calif.

Born in England; formerly metallurgist and news commentator, now mainly poet, lecturer and glass-blower.

Literature: Articles in newspapers and magazines.

(270) Bottle, green and brown enamel, lampwork.
Designed and executed by John Burton.
Ht. 8½" (21.6 cm).

ek nl ug
Manufacturer: Dearborn Glass Company, Dearborn, Michigan.

Mr. and Mrs. Higgins operated a glass workshop from 1948-58; the artists design now mainly for the Dearborn Glass Company.

Manufacturer: Edris Eckhardt, Cleveland, Ohio.

Trained at the Cleveland Institute of Art and studied under Archipenko; worked in ceramics; developed a gold glass process in 1953; teaches ceramics and enameling at the Cleveland Institute, the Cleveland College and the Western Reserve University, Cleveland.


(272) Archangel, multicolored multiple-layer glass.
Designed by Edris Eckhardt.
Ht. 8½" (22.0 cm).
ek rl gn
(273) **House of Many Mansions**, multicolored multiple-layer glass. Designed and executed by Edris Eckhardt. 9” x 5½” (22.8 x 14.0 cm).

(274) **Winter Solstice**, multicolored multiple-layer glass. Designed and executed by Edris Eckhardt. 11¾” x 5” (29.8 x 12.7 cm).
Manufacturer: Erickson Glass Works, Bremen, Ohio.
Operation began in 1944.
Designers: Carl E. Erickson; born in 1901. Erwin Kalla; designs glass and ceramics; is not permanently associated with firm.

(275) Bottle, electric blue.
Designed by Erwin Kalla.
Ht. 8 1/8" (20.6 cm).
No. 803
Manufacturer: Fostoria Glass Company, Moundsville, West Virginia.

Founded in Fostoria, Ohio, in 1887; moved to Moundsville in 1891; at present 5 furnaces in operation; about 700 employees; products: tableware.

Designers: Marvin G. Yutzey (Design Director); graduate of Cleveland Institute of Art; joined company in 1936. George Sakier; design consultant since about 1933.

Bibliography: Mimeographed and printed material published by the firm.

(276) Goblet.
Designed by George Sakier.
Ht. 7" (17.8 cm).
No. 6064.
rl gn gp
(277) Dish, light green.
Designed by Marvin Yutzey.
D. max. ax. 15\(\frac{5}{8}\)" (39.7 cm).
lc rl
Manufacturer: Glass Guild, Inc., Kew Gardens, N. Y.

Founded in 1953; associated with Bent Glass Works, Inc.; blanks made by Pittsburgh Plate Glass Company.

Designers: George Briard. Loretta Franceschini (1925-1959); designer for Bent Glass Works for 10 years. Steven Mildwoff; born in 1940, son of Ben Mildwoff, president of the firm.

(278) Lampshade, white enamel on clear.
Designed by Loretta Franceschini.
D. 11¾" (29.8 cm).

gp
(279) Panel, multicolored enameled glass. Executed by Steven Mildwoff after Paul Klee. 17¾" x 12" (45.0 x 30.5 cm).

gp
Manufacturer: Harriton Carved Glass, Inc., New York City.
Founded in 1928.
Designer: Anthony D'Attilio; studied at Leonardo da Vinci Art School and the Beaux Art Institute of Design; with firm since 1930.

(280) Glass Sculpture, laminated clear, blue, amethyst and green glass.
Designed by Anthony D'Attilio.
Ht. 9¼" (23.5 cm).
ek rl
Manufacturer: Maurice Heaton, Valley Cottage, N. Y.

Born in Switzerland; came to the United States in 1914; made church windows with his father; makes glass murals and lighting fixtures since 1931; developed his technique of fusing enamel to glass in 1947; glass is made from flat sheets which are cut, ground and formed by Mr. Heaton.


Plate, white enamel in clear glass. Designed and executed by Maurice Heaton. D. 15 7/8" (40.3 cm).
Manufacturer: Indiana Glass Company, Dunkirk, Indiana.

Founded in 1907; products: pressed glass ware.

Designer: A. L. Harshman (director of design); sculptor, painter, and lithographer; educated at University of Montana; designs houseware in glass, pottery and metals.

(282) Covered Bowl.
Designed by A. L. Harshman.
Ht. 3 3/4" (9.5 cm).
Ic ek rl
Manufacturer:  *Earl McCutchen, Athens, Georgia.*

Studied Ceramic Engineering and Ceramic Art at Ohio State University; at present Associate Professor of Art at University of Georgia where he has been teaching ceramics for the past 16 years.

Literature:  *Craft Horizon, May-June 1955.*

(283) Plate, clear glass with gray and white enamel. Designed and executed by Earl McCutchen. D. $9\frac{3}{4}$" (24.7 cm).
Manufacturer: Owens-Illinois Glass Company, Libbey Glass Division, Toledo, Ohio.

The Libbey Glass Company was incorporated about 1890, succeeding the New England Glass Company of East Cambridge, Massachusetts, founded in 1818 (Edward Drummond Libbey joined this organization in 1870); became division of Owens-Illinois Glass Company in 1955.

Designers: Fredo Diamond; born in New York City, trained at Cooper Union, New York City; studied extensively in Europe; designer, sales consultant, stylist and coordinator in the home furnishing field; Design Director of Libbey Glass. E. S. Fleury. E. W. Fuerst. R. J. Miner. W. F. Neyers.

(284) Beaker (''Bobtail'' Cocktail).
Designed by Freda Diamond.
Ht. 3⅛" (8.0 cm).
ek rl gn gp
Manufacturer: Priscilla Manning Porter, New York City.

Born in 1917; studied at Bennington College, Vermont; trained as ceramist at Greenwich House, New York City, Alfred University, New York, and Haystack Mountain School of Crafts, Maine; has been teaching ceramics, mosaic and glass at the People's Art Center, Museum of Modern Art, N. Y. C., since 1953.

Literature: Craft Horizon, XIX, March-April 1959, pp. 1, 3.

(285) Chicken, fused multicolored and clear glass.
Designed and executed by Priscilla Manning Porter.
Width 8" (20.2 cm).
Manufacturer: The Pilgrim Glass Corporation, Ceredo, West Virginia and New York City. Established in Huntington, West Virginia in 1950; moved to Ceredo in 1957.

Designer: Alfred E. Knobler (president and founder); born in 1915; trained at the Virginia Polytechnic Institute.

(286) Vase, light blue and green.
Ht. 14½" (37.2 cm).
Manufacturer: *The Rainbow Art Glass Company*, Huntington, West Virginia.
Established in 1939.

(287) Paperweight, blue, bubble pattern.
Designed by Henry P. Manus.
Ht. 3\(\frac{3}{4}\)" (9.5 cm).
1c rl gn
Manufacturer: United States Glass Company, Tiffin, Ohio.

(288) Beaker, mold-blown.  
Ht. 4\(\frac{1}{4}\)" (10.8 cm).  
No. P 466.  
gp
Manufacturer: Viking Glass Company, New Martinsville, West Virginia.

Organized in 1901 as the New Martinsville Glass Company; present name since 1943; products: table and decorative ware.

Designers: Elmer E. Miller (superintendent); joined company in 1923; specialist in molds. C. T. Swartling.

Literature: Printed material published by firm.

(289) Pitcher, pale greenish-gray.
Designed by Elmer E. Miller.
Ht. 13 1/2 " (34.3 cm).
No. 1251.

Born in Vienna in 1904; trained at the Kunstgewerbeschule, Vienna; opened display studio in Vienna in 1930; came to the United States in 1939; is presently display manager for Honigsbaum's in Albany; glass blanks made by Eagle Convex Glass Specialty Company.

(290) Set of Four Trays, multicolored enameled glass.
Designed by Eugene M. Winters.
Widths, $4\frac{3}{4}'' - 11\frac{7}{8}''$ (12.0 - 30.0 cm).
rl gp
VENEZUELA
There is no information on glassmaking in Venezuela.
Manufacturer: Rubén Núñez, Caracas.

(291) Bottle, ruby-red changing to pale pink.
Designed by Rubén Núñez.
Ht. 12 3/4" (32.5 cm).

325
VENEZUELA
Núñez

(292) Vase, light green.
Designed by Rubén Núñez.
Ht. 6 3/4" (17.2 cm).

gn
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<td>$4.25; 7.50</td>
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<td>52</td>
<td>Holmegaards Glasvaerk</td>
<td>**</td>
<td>$1.50-2.50</td>
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<td>53</td>
<td>Holmegaards Glasvaerk</td>
<td>**</td>
<td>$4.00</td>
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<td>54</td>
<td>Holmegaards Glasvaerk</td>
<td>**</td>
<td>ca. $3.00 (each)</td>
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<td>55</td>
<td>Kastrup Glasvaerk</td>
<td>Germatex Corp., 110 East 3rd Street, Mt. Vernon, N. Y. (wholesale distributor), Major department stores in New York City</td>
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<tr>
<td>56</td>
<td>Kastrup Glasvaerk</td>
<td>**</td>
<td>not quoted</td>
</tr>
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<td>57</td>
<td>Kastrup Glasvaerk</td>
<td>**</td>
<td>not quoted</td>
</tr>
<tr>
<td>58</td>
<td>Kastrup Glasvaerk</td>
<td>**</td>
<td>not quoted</td>
</tr>
<tr>
<td>59</td>
<td>Kastrup Glasvaerk</td>
<td>**</td>
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ENGLAND

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<th>No.</th>
<th>MAKER</th>
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<tr>
<td>60</td>
<td>Phyllis Boissier</td>
<td>Phyllis Boissier, 54 Palham Court, London</td>
<td>ca. $225.00 in England</td>
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<tr>
<td>61</td>
<td>Sheila Elmhirst</td>
<td>Sheila Elmhirst, 168 Norwich Road, Ipswich, Suffolk</td>
<td>Sold; similar piece would cost ca. $75.00 in England</td>
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<tr>
<td>62</td>
<td>Sheila Elmhirst</td>
<td>**</td>
<td>not quoted</td>
</tr>
<tr>
<td>63</td>
<td>Gilbey Glasses Ltd.</td>
<td>U. S. Sales Office, 333 West 56th Street, New York 19, N. Y. Major department stores in the United States</td>
<td>$ 3.50 (carafe) $ 1.60-$1.80 (each goblet)</td>
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<td>64</td>
<td>John Hutton</td>
<td>Mr. Hutton, 10a Cunningham Place, London</td>
<td>ca. $185.00 in England</td>
</tr>
<tr>
<td>65</td>
<td>John Hutton</td>
<td>**</td>
<td>ca. $185.00 in England</td>
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<tr>
<td>66</td>
<td>James A. Jobling &amp; Company</td>
<td>Not sold in United States</td>
<td>ca. $ 1.50 in England</td>
</tr>
<tr>
<td>67</td>
<td>James A. Jobling &amp; Company</td>
<td>**</td>
<td>ca. $ 2.10 in England</td>
</tr>
<tr>
<td>68</td>
<td>James A. Jobling &amp; Company</td>
<td>**</td>
<td>ca. $ 0.45 in England</td>
</tr>
<tr>
<td>69</td>
<td>James A. Jobling &amp; Company</td>
<td>**</td>
<td>ca. $ 0.40 in England</td>
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<td>70</td>
<td>Juniper Workshop (Edinburgh College of Art)</td>
<td>Juniper Workshop (Edinburgh College of Art), 51 Belmont Ave., Juniper Green, Middlethian</td>
<td>ca. $ 30.00 in England</td>
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<td>71</td>
<td>Juniper Workshop (Edinburgh College of Art)</td>
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<td>ca. $ 15.00 in England</td>
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<td>72</td>
<td>Juniper Workshop (Edinburgh College of Art)</td>
<td>**</td>
<td>ca. $ 90.00 in England</td>
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<td>73</td>
<td>Juniper Workshop (Edinburgh College of Art)</td>
<td>**</td>
<td>not for sale</td>
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<tr>
<td>74</td>
<td>Juniper Workshop (Edinburgh College of Art)</td>
<td>**</td>
<td>not for sale (objects similar to Nos. 73-4 can be commissioned).</td>
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<td>75</td>
<td>James Powell &amp; Sons</td>
<td>R. F. Brodegaard &amp; Co., Inc., 225 Fifth Avenue, New York 10, N. Y. (wholesale distributor)</td>
<td>ca. $3.50 (pitcher) in England</td>
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<td>76</td>
<td>Royal College of Art</td>
<td>Royal College of Art, South Kensington, London</td>
<td>ca. $0.35 (each beaker) in England</td>
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<td>77</td>
<td>Royal College of Art</td>
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<tr>
<td>78</td>
<td>Royal College of Art</td>
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<tr>
<td>79</td>
<td>Stuart &amp; Sons</td>
<td>The Worcester Royal Porcelain Co., 11 East 26th Street, New York 10, N. Y. (wholesale distributor)</td>
<td>$7.50 and $7.00</td>
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<td>80</td>
<td>Stuart &amp; Sons</td>
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<td>$7.75</td>
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<tr>
<td>81</td>
<td>Stuart &amp; Sons</td>
<td></td>
<td>$6.00 to $7.75 (each)</td>
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<td>82</td>
<td>Laurence Whistler</td>
<td>Mr. Whistler, The Director's House, The British Museum, London</td>
<td>$450.00 in England</td>
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<td>Karhula-littala Glass Works</td>
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<td>Karhula-littala Glass Works</td>
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<td>94</td>
<td>Notsjö Glass Works</td>
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<td>95</td>
<td>Notsjö Glass Works</td>
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<td><strong>FRANCE</strong></td>
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<td>96</td>
<td>Cristalleries de Baccarat</td>
<td>Baccarat &amp; Porthault, Inc., 55 East 57th Street, New York 22, N. Y.</td>
<td>$475.00</td>
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<td>97</td>
<td>Bayel-Cristalleries de Champagne</td>
<td>Arne Co., 1133 Broadway, New York 10, N. Y. (wholesale distributor)</td>
<td>$16.00 in France</td>
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<td>98</td>
<td>Bayel-Cristalleries de Champagne</td>
<td></td>
<td>$20.00 in France</td>
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<tr>
<td>99</td>
<td>Cristalleries de Saint Louis</td>
<td>Tiffany’s, 727 Fifth Avenue, New York, N. Y.</td>
<td>ca. $200.00</td>
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<td>100</td>
<td>Cristalleries de Choisy-le-Roi</td>
<td>Cristalleries de Choisy-le-Roi</td>
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<td>101</td>
<td>Daum &amp; Cie.</td>
<td>Intercontinental Distributors, Inc., 15 East 26th Street, New York, N. Y. (wholesale distributor). Major department stores in the United States</td>
<td>$50.00</td>
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<td>102</td>
<td>Madame Felicia Fuste de Braun</td>
<td>Madame Felicia Fuste de Braun, 19 Rue de Pantin, Bagnolet, Seine</td>
<td>ca. $300.00 in France</td>
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<td>103</td>
<td>Les Gémmaux de France</td>
<td>Les Gémmaux de France, 23 Clinton Street, Brooklyn, N. Y.</td>
<td>$1,300.00</td>
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<td>104</td>
<td>Les Gémmaux de France</td>
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<td>$1,500.00</td>
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<tr>
<td>105</td>
<td>Les Gémmaux de France</td>
<td>&quot;</td>
<td>$1,400.00</td>
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<tr>
<td>106</td>
<td>Les Gémmaux de France</td>
<td>&quot;</td>
<td>$1,000.00</td>
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<td>107</td>
<td>Jean Hautin-Guiraut</td>
<td>Jean Hautin-Guiraut, Alpe de Venosc, Isère</td>
<td>$200.00 in France</td>
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<td>108</td>
<td>Max Ingrand</td>
<td>Mr. Ingrand, 8 Passage Tenaille, Paris</td>
<td>$140.00 in France</td>
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<td>109</td>
<td>Max Ingrand</td>
<td>&quot;</td>
<td>$110.00 in France</td>
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<td>René Lalique &amp; Cie.</td>
<td>Intercontinental Distributors, Inc., 15 East 26th Street, New York, N. Y. (wholesale distributor). Major department stores in the United States. Mr. Mouraille, 25 Woodgate Court, Hillborough, California</td>
<td>ca. $150.00 in France</td>
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<td>GERMANY</td>
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<td>111</td>
<td>Beyer &amp; Company</td>
<td>Milben Importers, Inc., 45 Delancey Street, New York 2, N. Y. (wholesale distributor)</td>
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<td>Dorotheenhütte</td>
<td>Major department stores in the United States</td>
<td>ca. $26.50 in Germany</td>
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<td>113</td>
<td>Gralglashütte</td>
<td>Francis H. Ruhe, Inc., 160 Fifth Avenue, New York 10, N. Y. (wholesale distributor). Major department stores in New York City</td>
<td>ca. $0.30 in Germany (each)</td>
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<tr>
<td>114</td>
<td>Gralglashütte</td>
<td>&quot;</td>
<td>ca. $3.40 in Germany (each)</td>
</tr>
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<td>115</td>
<td>Gralglashütte</td>
<td>&quot;</td>
<td>ca. $0.25 in Germany (each)</td>
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<td>116</td>
<td>Gralglashütte</td>
<td>&quot;</td>
<td>ca. $0.40 in Germany (each)</td>
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<td>117</td>
<td>Gralglashütte</td>
<td>&quot;</td>
<td>ca. $2.30 in Germany (each)</td>
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<td>118</td>
<td>Gralglashütte</td>
<td>&quot;</td>
<td>ca. $1.50 in Germany (each)</td>
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<td>119</td>
<td>Ischendorfer Glashütte</td>
<td>Francis H. Ruhe, Inc., 160 Fifth Avenue, New York 10, N. Y. (wholesale distributor)</td>
<td>not quoted</td>
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<td>120</td>
<td>Ischendorfer Glashütte</td>
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<td>not quoted</td>
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<td>121</td>
<td>Ischendorfer Glashütte</td>
<td></td>
<td>not quoted</td>
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<tr>
<td>122</td>
<td>Jenaer Glaswerk Schott &amp; Genossen, Mainz</td>
<td>Not available in the U. S.</td>
<td>ca. $ 3.50 in Germany</td>
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<td>123</td>
<td>Jenaer Glaswerk Schott &amp; Genossen, Mainz</td>
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<td>ca. $ 3.50 in Germany</td>
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<td>124</td>
<td>Jenaer Glaswerk Schott &amp; Genossen, Mainz</td>
<td>Fraser's Inc., 236 Fifth Ave., 6th Floor, New York 1, N. Y. (wholesale distributor)</td>
<td>ca. $ 10.00 (set) in Germany</td>
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<tr>
<td>125</td>
<td>Kristallglaswerk Hirschberg</td>
<td>Kristallglaswerk Hirschberg, Essen</td>
<td>not quoted</td>
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<td>126</td>
<td>Kristallglas, Oberursel</td>
<td>Irving W. Rice &amp; Co., Inc., 15 West 34th Street, New York, N. Y.</td>
<td>not quoted</td>
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<td>127</td>
<td>Kristallglas, Oberursel</td>
<td></td>
<td>not quoted</td>
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<td>128</td>
<td>Hanns Model</td>
<td>Hanns Model, 11 Adolf-Fremd Weg, Stuttgart</td>
<td>not quoted</td>
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<tr>
<td>129</td>
<td>Hanns Model</td>
<td></td>
<td>not quoted</td>
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<tr>
<td>130</td>
<td>Nora Ortleb</td>
<td>Nora Ortleb, 14 Hackstrasse, Stuttgart</td>
<td>not for sale</td>
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<td>131</td>
<td>Nora Ortleb</td>
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<td>133</td>
<td>Peill &amp; Putzier</td>
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<td>Kristall-Rimpler</td>
<td>H. C. Redemann, Inc., 15 W. 26th Street, New York, N. Y. Queen Lace Co., 320 Fifth Ave., New York, N. Y. International Associates, Hyde Park, National Bank Bldg., Chicago 15, Ill.</td>
<td>ca. $ 5.50 in Germany</td>
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<td>Rosenthal Glaswerk</td>
<td>Rosenthal-Block China Corp., 21 East 26th Street, New York, N. Y. (wholesale distributor)</td>
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<td>136</td>
<td>Rosenthal Glaswerk</td>
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<td>ca. $ 1.50 in Germany (each)</td>
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<td>137</td>
<td>Albin Schoedel</td>
<td>Mr. Schoedel, Arnstadt, Thuringia, East Germany</td>
<td>ca. $ 12.00 in Germany</td>
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<td>138</td>
<td>Albin Schaedel</td>
<td>Mr. Schaedel, Arnstadt, Thuringia, East Germany</td>
<td>ca. $ 12.00 in Germany</td>
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<td>139</td>
<td>Albin Schaedel</td>
<td>Mr. Schaedel, Arnstadt, Thuringia, East Germany</td>
<td>ca. $ 15.00 in Germany</td>
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<td>140</td>
<td>Marianne Schoder</td>
<td>Marianne Schoder, 7a Waldstrasse, Stuttgart</td>
<td>ca. $ 30.00 in Germany</td>
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<td>141</td>
<td>Staatliche Fachschule, Zweisel</td>
<td>Staatliche Fachschule, Zweisel, Bavaria</td>
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<td>142</td>
<td>Staatliche Fachschule, Zweisel</td>
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<td>143</td>
<td>Staatliche Fachschule, Schwäbisch Gmünd</td>
<td>Staatliche Fachschule, Schwäbisch Gmünd</td>
<td>ca. $ 50.00 in Germany</td>
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<td>144</td>
<td>Staatliche Fachschule, Schwäbisch Gmünd</td>
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<td>145</td>
<td>Staatliche Fachschule, Schwäbisch Gmünd</td>
<td>Staatliche Fachschule, Schwäbisch Gmünd</td>
<td>ca. $ 18.00 in Germany</td>
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<td>146</td>
<td>Johannes Stuhl</td>
<td>Mr. Stuhl, 72 Marktstrasse, Wilhelmshaven</td>
<td>ca. $ 25.00 in Germany</td>
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<td>147</td>
<td>Richard Süßmuth</td>
<td>Georg Jensen Inc., 667 Fifth Ave., New York 22, N. Y.</td>
<td>$ 11.00 (pitcher)  $ 1.50 (each beaker)</td>
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<td>148</td>
<td>Richard Süßmuth</td>
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<td>ca. $ 15.00</td>
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<td>149</td>
<td>Vereinigte Farbenglaswerke, Zwiehel</td>
<td>Friedrich M. Schade, 220 Fifth Ave., Suite 1001, New York 11, N. Y. (wholesale distributor)</td>
<td>not quoted</td>
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<td>150</td>
<td>Vereinigte Farbenglaswerke, Zwiehel</td>
<td></td>
<td>not quoted</td>
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<td>151</td>
<td>Vereinigte Farbenglaswerke, Zwiehel</td>
<td></td>
<td>not quoted</td>
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<td>152</td>
<td>Vestische Glashütte</td>
<td>Vestische Glashütte, Gelsenkirchen-Buer</td>
<td>ca. $ 1.50 in Germany (each)</td>
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<td>153</td>
<td>Vestische Glashütte</td>
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<td>ca. $ 0.75 in Germany (each)</td>
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<td>Vestische Glashütte</td>
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<td>ca. $ 0.75 in Germany (each)</td>
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<td>155</td>
<td>Vestische Glashütte</td>
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<td>ca. $ 3.00 in Germany (each)</td>
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<td>156</td>
<td>Rudolf Wagner</td>
<td>Mr. Wagner, Zwiehel, Bavaria</td>
<td>ca. $ 5.70 in Germany</td>
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<td>157</td>
<td>Württembergische Metallwarenfabrik (WMG)</td>
<td>Fraser's Inc., 236 Fifth Ave., 6th Floor, New York 1, N. Y. (wholesale distributor)</td>
<td>ca. $ 1.95 in Germany</td>
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<td>158</td>
<td>Württembergische Metallwarenfabrik (WMG)</td>
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<td>Württembergische Metallwarenfabrik (WMG)</td>
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<td>160</td>
<td>Württembergische Metallwarenfabrik (WMG)</td>
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<td>ca. $ 0.35 in Germany</td>
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<td>161</td>
<td>Württembergische Metallwarenfabrik (WMG)</td>
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| 162 | Württembergische Metallwarenfabrik (WMG) | Fraser's Inc., 236 Fifth Ave., 6th Floor, New York 1, N. Y. (wholesale distributor) | \[ \text{ca. $0.40 in Germany} \\
| | | | \text{ca. $0.55 in Germany} \\
| | | | \text{ca. $0.70 in Germany} \\
<p>| GREECE | | | \text{ca. $20.00 in Greece} |
| 163 | Hellenic Chemical Products &amp; Fertilizers Co., Ltd. | Available only in Greece: Amalios 20, Athens | |
| IRAN | Reza-Pur Afshin | Reza-Pur Afshin, Teheran | not quoted |
| IRELAND | Waterford Glass Ltd. | Major department stores in the United States | goblet is not yet an item of the regular production |
| ITALY | Barovier &amp; Toso | Major department stores in the United States | not quoted |
| | | | not quoted |
| | | | not quoted |
| | Erwin Burger | Erwin Burger, Via Giulia Umberti 20, Milan | ca. $240.00 in Italy |
| 170 | Cristalleria Santi | Cristalleria Santi, Rama Cimitero 1c, Murano | not quoted |
| 171 | Cristalleria Santi | | not quoted |
| 172 | Luigi Fontana | Hudson Rissman's, 8811 Beverly Boulevard, Los Angeles 48, Calif. | $33.00 in Italy |
| 173 | Luigi Fontana | | $70.00 in Italy |
| 174 | Fratelli Toso | Fratelli Toso, Fondamenta Colleoni 7, Murano | not quoted |
| 175 | Fratelli Toso | | not quoted |
| 176 | Fratelli Toso | | not quoted |
| 177 | Fratelli Toso | | not quoted |
| 178 | Vincenzo Nason | Pirman Dreitzer &amp; Co., Inc., 1107 Broadway, New York, N. Y. | $1.60 in Italy |
| 179 | Vincenzo Nason | Salviati &amp; Co., Dorsoduro 195, Venice | $0.75 in Italy |
| 180 | Salviati &amp; Co. | Salviati &amp; Co., Dorsoduro 195, Venice | $5.00 (goblet) in Italy |
| 181 | Salviati &amp; Co. | | $3.00 (plate) in Italy |
| 182 | Seguso Vetri d'Arte | Seguso Vetri d'Arte, Ponte Vivarini 138, Murano | $10.00 (each) in Italy |
| 183 | Seguso Vetri d'Arte | | not quoted |
| 184 | Seguso Vetri d'Arte | | not quoted |
| 185 | Seguso Vetri d'Arte | | not quoted |</p>
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<th>No.</th>
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<th>PRICE</th>
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<tr>
<td>186</td>
<td>Seguso Vetri d'Arte</td>
<td>Seguso Vetri d'Arte, Ponte Vivarini 138, Murano</td>
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<td>188</td>
<td>Stil Nuovo</td>
<td>Stil Nuovo, Via Nazionale 51, Montelupo-Fiorentino</td>
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<td>189</td>
<td>Venini</td>
<td>Benavede, Inc. (Altamiro), 125 East 55th Street, New York, N. Y.</td>
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<td>190</td>
<td>Venini</td>
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<td>200</td>
<td>Vetreria Archimede Seguso</td>
<td>Vetreria Archimede Seguso, Fondamenta Serenella 18, Murano</td>
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<td>201</td>
<td>Vetreria Artistica Aureliano Toso</td>
<td>Vetreria Artistica Aureliano Toso, Fondamenta Radi 24, Murano</td>
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<td>202</td>
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JAPAN

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<td>203</td>
<td>Awashima Glass Company</td>
<td>Maruzen Co., 303 Fifth Ave., New York 16, N. Y.</td>
<td>ca. $1.30 (each)</td>
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<td>204</td>
<td>Awashima Glass Company</td>
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<td>205</td>
<td>Kagami Crystal Glass Works</td>
<td>Kagami Crystal Glass Works, Tokyo</td>
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<td>206</td>
<td>Kagami Crystal Glass Works</td>
<td>&quot;</td>
<td>not quoted</td>
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<td>207</td>
<td>Kagami Crystal Glass Works</td>
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<td>208</td>
<td>Kagami Crystal Glass Works</td>
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NETHERLANDS

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<td>209</td>
<td>Koninklijke Nederlandsche Glasfabriek Leerdam</td>
<td>A. J. van Dugteren &amp; Sons, Inc., 210 Fifth Ave., New York, N. Y.</td>
<td>ca. $10.00 (each) in The Netherlands</td>
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<td>210</td>
<td>Koninklijke Nederlandsche Glasfabriek Leerdam</td>
<td>&quot;</td>
<td>$25.00 in The Netherlands</td>
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<td>211</td>
<td>Koninklijke Nederlandsche Glasfabriek Leerdam</td>
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<td>212</td>
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<td>$4.00 (each) in The Netherlands</td>
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<td>213</td>
<td>Koninklijke Nederlandsche Glasfabriek Leerdam</td>
<td>A. J. van Dugteren &amp; Sons, Inc. 210 Fifth Ave., New York, N. Y. (wholesale distributor)</td>
<td>ca. $ 20.00 in The Netherlands</td>
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<td>214</td>
<td>Koninklijke Nederlandsche Glasfabriek Leerdam</td>
<td>&quot;</td>
<td>ca. $ 70.00 in The Netherlands</td>
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<td>Koninklijke Nederlandsche Glasfabriek Leerdam</td>
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<td>ca. $ 15.00 in The Netherlands</td>
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<td>216</td>
<td>Kristulunie Maastricht</td>
<td>Tharoud &amp; Sons, Inc., 129-131 Fifth Ave., New York, N. Y.</td>
<td>ca. $ 20.00 in The Netherlands</td>
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<tr>
<td>217</td>
<td>Kristulunie Maastricht</td>
<td>&quot;</td>
<td>ca. $ 17.00 in The Netherlands</td>
</tr>
<tr>
<td>218</td>
<td>Kristulunie Maastricht</td>
<td>&quot;</td>
<td>ca. $ 2.50-3.50 (each) in The Netherlands</td>
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<tr>
<td>219</td>
<td>Kristulunie Maastricht</td>
<td>&quot;</td>
<td>ca. $ 15.00 in The Netherlands</td>
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<tr>
<td>220</td>
<td>Kristulunie Maastricht</td>
<td>&quot;</td>
<td>ca. $ 15.00 in The Netherlands</td>
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<tr>
<td>NORWAY</td>
<td>Christiania Glasmagasin (Hadeland)</td>
<td>The objects included in the exhibition can only be purchased in Norway. Other products of Hadeland are available at: Gematex Corp. Scandinavian Imports, 225 Fifth Ave., Suite 1021, New York, N. Y.; Norwegian Silver Corp., 290 Madison Ave., New York 17, N. Y.; Bloomingdale's, New York, N. Y.</td>
<td>ca. $ 4.50 in Norway</td>
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<tr>
<td>222</td>
<td>Christiania Glasmagasin (Hadeland)</td>
<td>&quot;</td>
<td>ca. $ 56.50 in Norway</td>
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<tr>
<td>223</td>
<td>Christiania Glasmagasin (Hadeland)</td>
<td>&quot;</td>
<td>ca. $ 6.00 (plate); $14.00, $24.00, $25.00 (bowls) in Norway</td>
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<td>224</td>
<td>Christiania Glasmagasin (Hadeland)</td>
<td>&quot;</td>
<td>ca. $ 7.70; $9.50 in Norway</td>
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<td>225</td>
<td>Christiania Glasmagasin (Hadeland)</td>
<td>&quot;</td>
<td>ca. $ 5.50; $7.15 in Norway</td>
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<tr>
<td>POLAND</td>
<td>Kroosa Glassworks</td>
<td>Mr. Eugene Fleischner, 1133 Broadway, New York 10, N. Y.</td>
<td>$ 5.00</td>
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<td>SPAIN</td>
<td>Sucesor de A. Serrallonga</td>
<td>Gadzik Sales Co., 1921 W. Huntington Park Ave., Philadelphia 40, Pa.</td>
<td>not quoted</td>
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<tr>
<td>SWEDEN</td>
<td>Afors Glasbruk</td>
<td>For Swedish glass in general, Sweden House, Inc., 12 West 50th Street, New York, N. Y.</td>
<td>not quoted</td>
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<tr>
<td>228</td>
<td>Afors Glasbruk</td>
<td>Afors, Emmaboda</td>
<td>not quoted</td>
</tr>
<tr>
<td>229</td>
<td>Afors Glasbruk</td>
<td>&quot;</td>
<td>not quoted</td>
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<td>230</td>
<td>Afors Glasbruk</td>
<td>Afors, Emmaboda</td>
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<td>231</td>
<td>Afors Glasbruk</td>
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<td>not quoted</td>
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<tr>
<td>232</td>
<td>Björkshults Glasbruk</td>
<td>Major department stores in the United States</td>
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<td>233</td>
<td>Boda Bruks</td>
<td>Boda Bruks, Kronobergs Lan</td>
<td>not quoted</td>
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<tr>
<td>234</td>
<td>Boda Bruks</td>
<td>&quot;</td>
<td>not quoted</td>
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<td>235</td>
<td>Boda Bruks</td>
<td>&quot;</td>
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<tr>
<td>236</td>
<td>Flygsfors Glasbruk</td>
<td>Ikora Importers, Inc., 233 Fifth Avenue, New York 16, N. Y. (wholesale distributor)</td>
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<td>237</td>
<td>Gullaskrufs Glasbruks</td>
<td>Major department stores in the United States</td>
<td>co. $ 0.50 in Sweden</td>
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<tr>
<td>238</td>
<td>Gullaskrufs Glasbruks</td>
<td>&quot;</td>
<td>ca. $ 1.50 in Sweden</td>
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<tr>
<td>239</td>
<td>Gullaskrufs Glasbruks</td>
<td>&quot;</td>
<td>ca. $ 0.25 in Sweden</td>
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<td>240</td>
<td>Gullaskrufs Glasbruks</td>
<td>&quot;</td>
<td>ca. $ 2.00 [small] in Sweden</td>
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<td>241</td>
<td>Gullaskrufs Glasbruks</td>
<td>&quot;</td>
<td>ca. $ 3.50 [large] in Sweden</td>
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<td>242</td>
<td>Johansfors Glasbruks</td>
<td>&quot;</td>
<td>ca. $ 0.30 [small] in Sweden</td>
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<td>243</td>
<td>Johansfors Glasbruks</td>
<td>&quot;</td>
<td>ca. $ 1.25 [large] in Sweden</td>
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<td>244</td>
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<td>ca. $ 1.70 (decanter) in Sweden</td>
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<td>246</td>
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<td>247</td>
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<td>248</td>
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<td>253</td>
<td>Orrefors Glasbruks</td>
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<td>255</td>
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<td>Reijsmyre Glasbruk</td>
<td>Reijsmyre Glasbruk, Reijsmyre</td>
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<td>263</td>
<td>Skrufs Glasbruk</td>
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<td>ca. $ 10.00 in Sweden</td>
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<td>Strömbergerhyttan</td>
<td>R. F. Brodegaard Co., Inc., 225 Fifth Ave., New York, N. Y. (wholesale distributor)</td>
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<td>267</td>
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**SWITZERLAND**

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<td>268</td>
<td>Roberto Niederer</td>
<td>Handcraft from Europe, 777 Bridgeway, Sausalito, Calif.; Bonnier's, 605 Madison Ave., New York 22, N. Y.</td>
<td>ca. $ 0.75 in Switzerland</td>
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**UNITED STATES**

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<td>Blenko Glass Company</td>
<td>Major department stores in New York City</td>
<td>$ 8.00 (suggested price)</td>
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<td>270</td>
<td>John Burton</td>
<td>America House, 32 East 52nd Street, New York, N. Y.; V. C. Morris, Maiden Lane, San Francisco, Calif.</td>
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<td>271</td>
<td>Dearborn Glass Co.</td>
<td>Dearborn Glass Company</td>
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<td></td>
<td>(M. and F. Higgins)</td>
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<td>272</td>
<td>Edris Eckhardt</td>
<td>America House, 32 East 52nd Street, New York, N. Y.; Howard Wise Gallery, Euclid Avenue, Cleveland, Ohio</td>
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<td>273</td>
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<td>274</td>
<td>Edris Eckhardt</td>
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<td>278</td>
<td>Glass Guild, Inc.</td>
<td>M. Wille Co., 225 Fifth Ave., New York 10, N.Y. and major department stores and lighting fixture establishments in New York City</td>
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<td>Glass Guild, Inc.</td>
<td></td>
<td>not quoted</td>
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<td>280</td>
<td>Harriton Carved Glass</td>
<td>Harriton Carved Glass, 511 E. 72nd Street, New York, N.Y.</td>
<td>$300.00</td>
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<td>281</td>
<td>Maurice Heaton</td>
<td>America House, 32 East 52nd Street, New York, N.Y.; Holland House of Art, 948 Madison Ave., New York, N.Y.; The Willow, 185 West 4th St., New York, N.Y.</td>
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<td>282</td>
<td>Indiana Glass Co.</td>
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<td>283</td>
<td>Earl McCutchen</td>
<td>America House, 32 East 52nd Street, New York, N.Y.</td>
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<td>284</td>
<td>Owens-Illinois Glass Co.</td>
<td>Major department stores in the United States</td>
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<td>285</td>
<td>Priscilla M. Porter</td>
<td>Craftsmen's Fair, 362 Third Ave., New York 16, N.Y.</td>
<td>$15.00</td>
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<td>286</td>
<td>The Pilgrim Glass Corp.</td>
<td>Design for Living, 131 East 57th Street, New York, N.Y.; The Willow Shop, 185 West 4th Street, New York, N.Y.</td>
<td>$25.00</td>
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<td>287</td>
<td>The Rainbow Art Glass Co.</td>
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<td>288</td>
<td>United States Glass Co.</td>
<td></td>
<td>not quoted</td>
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<tr>
<td>289</td>
<td>Viking Glass Company</td>
<td>Major department stores in New York City</td>
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<td>290</td>
<td>Eugene Winters</td>
<td>Hudson Art Importing Co., 225 Fifth Ave., New York, N.Y.</td>
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**VENEZUELA**

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<tr>
<td>291</td>
<td>Rubén Núñez</td>
<td>Rubén Núñez, c/o J. E. Bronger &amp; Co., Caracas</td>
<td>not quoted</td>
</tr>
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<td>Rubén Núñez</td>
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ADDENDA AND CORRIGENDA

Since this catalogue went to press the Carnegie Institute, Pittsburgh, has become the fifth participating institution.

p. 13: Mr. Kaufmann was formerly Director, Department of Industrial Design, and of the Good Design Project at The Museum of Modern Art. He is a past Director of the American Institute of Graphic Arts, and a Departmental Editor of the Encyclopedia Britannica. Since the catalogue went to press he has resigned from the editorial board of "Art in America."

p. 105, No. 72: For Width read Height.

p. 109, No. 76: For John Pope read A. L. Pope. No. 76 was designed and executed by Sheila Elmhirst. The plate has been damaged and is no longer in the exhibition.

p. 147: Literature; add: Glaswelt, 5, May 1959, pp. 15-16.

p. 148: This is the correct photograph of No. 115 — new caption — "Two Tumblers."


pp. 190-195: For WMG read WMF.

pp. 203-204: Captions of Nos. 166 and 167 should be interchanged.


p. 289: Vase No. 254 has been damaged and replaced by a similar vase.

pp. 297-299: For Strömbergshyttan read Strömbergshyttan.

p. 298, No. 265: The Vase was designed by Mrs. Asta Strömberg.

p. 305: The correct address of the Dearborn Glass Company is Bedford Park, Illinois.

p. 321, No. 288: The beaker was manufactured by the United Glass Bottle Manufacturers Ltd., London and designed by W. H. Streeter.

p. 329: For Craft Horizon read Craft Horizons.
