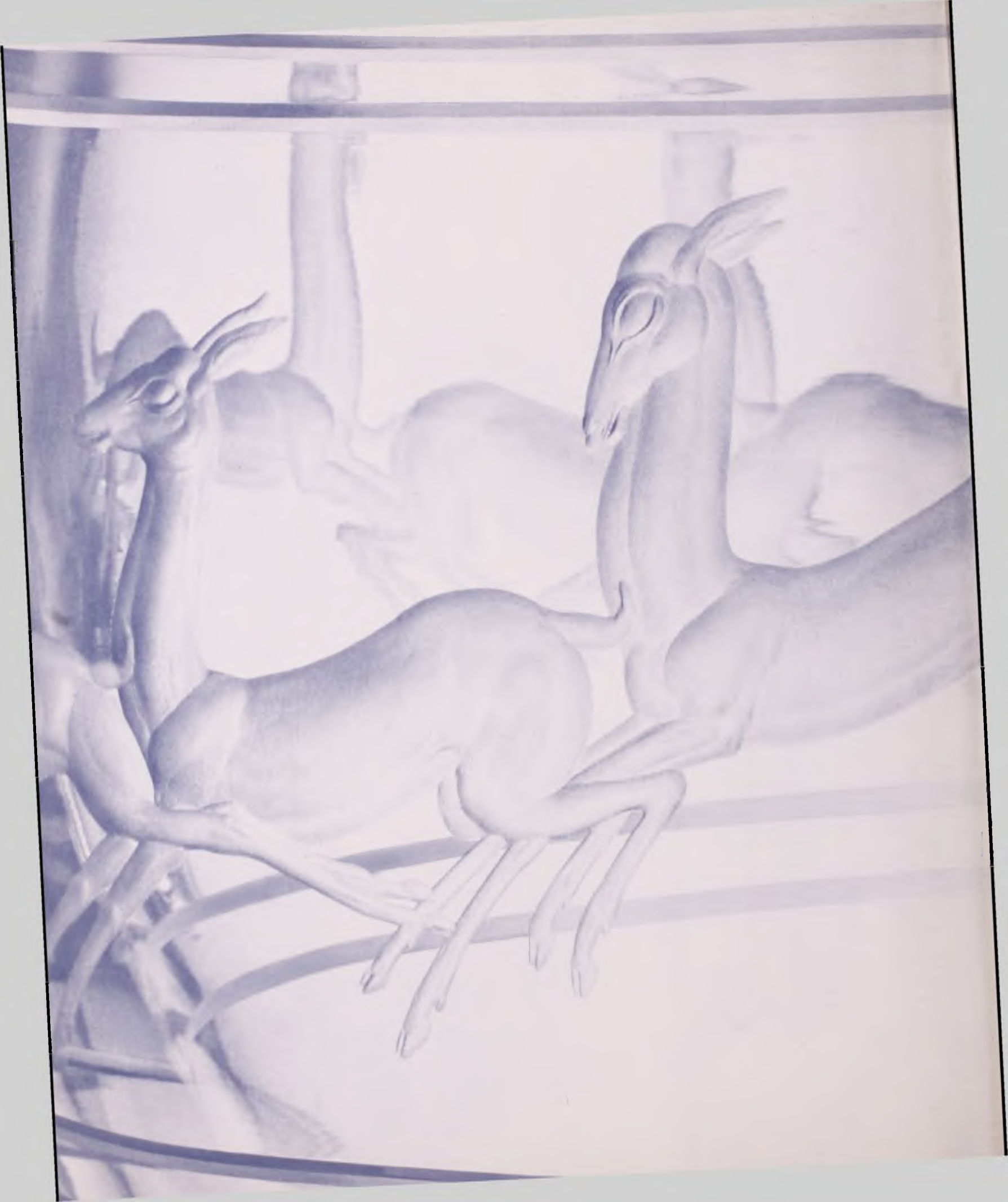


STEUBEN GLASS









S T E U B E N G L A S S



S T E U B E N G L A S S



With an Introduction by

S I D N E Y W A U G H

*American Sculptor, member of the National Academy, Fellow of the
American Academy of Rome, author of "The Art of Glass Making".*

S T E U B E N G L A S S



I N T R O D U C T I O N

Guillaume Janneau, in his admirable book on the subject, shows that the modern renaissance of glassmaking is not, as most of us suppose, a phenomenon of this century but that its beginnings can be traced as far back as 1865. To Émile Gallé, the brothers Daum, and their immediate successors is due full credit for the revival of interest in craftsmanship and experimentation, but it may be observed that the 20th Century has brought to the manufacture and the design of glass a new and radically different approach.

The products of these early innovators and their spiritual inheritors—Tiffany, Marinot, and others—are highly “personalized” creations, often depending for their particular beauty on chance effects, and not infrequently degenerating into mere feats of technical virtuosity. On the other hand, glassmakers of the present day have returned to more orthodox methods of production, giving greater attention to perfection of metal and

soundness of design than to those half-fortuitous effects which, to the modern eye, often seem more bizarre than beautiful. The works of Lobmeyr, Leerdam, Orrefors, Holmegaards, Jean Luce, Thomas Webb, John Walsh, Steuben—all these, and many others—give evidence of these new and now almost universal tendencies in production and design.

In considering the contrasts between the methods and approach of the 19th and 20th Centuries, the work of René Lalique is significant; like the work of the Impressionist school in painting, it represents in a sense, both the end of the old and the beginning of the new.

For all the reverence with which we cherish our few great names—Stiegel, Amelung, Wistar—it would be far from the truth to say that there is a great, inherited tradition of fine glassmaking in America. The collector and the student, whose interests are scholarly rather than aesthetic, may find much of interest in the products of the 19th Century, but, considered from the point of view of glass quality and glass design, the period from Stiegel to Tiffany produced little work of merit.

And if we look to the great glassmaking countries—Italy, England, and Czechoslovakia—where this art has old and broadly established traditions, we will see more clearly how comparatively slight has been our own accomplishment. In Czechoslovakia alone there were, before the recent war, several hundred glass houses both large and small; the Venetian factories have been continuously productive and justifiably famous for more than four hundred years; while for two centuries England has maintained her distinction in the manufacture of crystal.

Perhaps nothing could better illustrate the meagerness of our own contribution than the fact that at the inclusive exhibition of glass presented by the Metropolitan Museum of Art in 1936, modern American glass was represented solely by Louis C. Tiffany and by Steuben.

Whether, in any given art, the existence of a well-established tradition is a help or a hindrance to its development is a question too lengthy and controversial for our present

purposes. But we can safely say that, in the absence of a great weight of accumulated precedent, the designer and the manufacturer are able to explore freely the many sources of inspiration to be found in the work of the past and, at the same time, to strive toward what is new in a constructive rather than an iconoclastic spirit.

For those who believe in fresh beginnings, the work of Steuben should offer much satisfaction. Without the benefit of broad national traditions in this field, it has made a real contribution to the art of glassmaking. Steuben was built on the foundations of an older firm, and inherited from it skilled craftsmen and the necessary tools of the trade. But through a new policy, and the infusion of new blood, a complete reorientation was effected.

SIDNEY WAUGH

T H E A R T O F S T E U B E N G L A S S



I n the creation of any object, whether its purpose be utility or beauty, three factors are always involved: material, craftsmanship, and design. If excellence in any one of these fundamental elements is absent or deficient, the object may not be said to have attained true perfection. To the development of all three of these basic factors, Steuben Glass has given the greatest effort and attention and has, by universal admission, raised each one to a standard, both singly and in combination, previously unknown in this medium.

Steuben crystal is probably the clearest and most transparent material produced by man and more free from flaws and imperfections than any glass now made or produced heretofore. This is, in itself, a high scientific achievement and is the result of the unusual facilities for research which have been available to Steuben. The perfection of the material, however, is far more than a laboratory triumph, for the resulting clarity and brilliance of the medium are a delight to the eye and bring out in the highest degree the true qualities and attributes of glass.

The workmanship of Steuben Glass is worthy of the essential perfection of the material itself. Executed entirely by the difficult "off-hand" process, the resulting objects

have a brilliance, a finish, and a variety unobtainable by any other method. This process requires a skill and a patience which few glassworkers possess. The necessary combination of extreme manual dexterity and fine appreciation of the spirit of design is not easily acquired. Only after a long and arduous apprenticeship is even the most gifted craftsman sufficiently accomplished to undertake the fashioning of advanced and complicated designs in crystal, particularly under the strict standards of fidelity and perfection demanded by Steuben Glass.

From its very beginnings, Steuben Glass has given the closest attention to design and has spared no effort to explore achievements of the past and the possibilities of the future. It may be said with confidence that no firm has ever given so great a proportion of its thought and energy to the solution of its aesthetic problems. Steuben Glass has made the advance of design its major project. The results which have been achieved and which have won such high praise and such a wide acceptance are the product of months and years of intense study and development.

It has been the task of the designers of Steuben Glass to exploit to the full the brilliant, flawless medium and the perfect craftsmanship which they alone can command. All possibilities must be explored, all techniques tried and developed.

The result is what you see: not the florid out-pourings of uncontrolled imagination, not the sterile imitations produced by pedantic research, not the dull commonplaces of "craft" production, but a fluid and robust expression of the true qualities of fine glass and the true demands of fine workmanship.

R E C O G N I T I O N O F S T E U B E N G L A S S



It is unnecessary to review at any length the great recognition that has come to Steuben Glass since 1934. Suffice it to say that Steuben has accomplished what glassmakers have aspired to since glass was first made.

A score of major exhibitions of Steuben Glass have been held in the leading art galleries and museums throughout the United States and Europe. Steuben received the Gold Medal of the Paris Exhibition of 1937. Examples of Steuben Glass have been acquired by the Metropolitan Museum of New York, the Victoria and Albert Museum of London, the Chicago Art Institute, the Cleveland Museum of Art, the Toledo Museum of Art, and many other great public collections. The following is a list of major exhibitions with dates:

NEW YORK	M. KNOEDLER & CO.	<i>February, 1935</i>
LONDON	ART SOCIETY GALLERY	<i>Spring, 1935</i>
CAMBRIDGE	FOGG ART MUSEUM, HARVARD	<i>November, 1935</i>
TOLEDO	TOLEDO MUSEUM OF ART	<i>April, 1936</i>
NEW YORK	METROPOLITAN MUSEUM OF ART	<i>Fall, 1936</i>

CINCINNATI	CINCINNATI ART MUSEUM	<i>October, 1936</i>
DETROIT	DETROIT MUSEUM OF ART	<i>November, 1936</i>
TORONTO	ART GALLERY OF TORONTO	<i>February, 1937</i>
PARIS	PARIS EXPOSITION	<i>Summer, 1937</i>
CHICAGO	ART INSTITUTE OF CHICAGO	<i>February, 1938</i>
MILWAUKEE	MILWAUKEE ART INSTITUTE	<i>May, 1938</i>
RICHMOND	VIRGINIA MUSEUM OF FINE ARTS	<i>November, 1938</i>
BOSTON	INSTITUTE OF MODERN ART	<i>December, 1938</i>
CLEVELAND	CLEVELAND MUSEUM OF ART	<i>December, 1938</i>
CHARLESTON	GIBBES ART GALLERY	<i>March, 1939</i>
NEW YORK	NEW YORK WORLD'S FAIR	<i>Summer, 1939-40</i>
SAN FRANCISCO	GOLDEN GATE INTERNATIONAL EXHIBITION	<i>1939</i>
NEW YORK	STEUBEN GLASS, INC., "TWENTY-SEVEN ARTISTS IN CRYSTAL"	<i>January and February, 1940</i>
NEW YORK	AMERICAN ACADEMY OF ARTS AND LETTERS	<i>May and June, 1942</i>
BALTIMORE	BALTIMORE MUSEUM OF ART	<i>October, 1944</i>



*Illustration from a Medieval manuscript (1023 A.D.) showing
German Glass Blowers at work by a furnace*

B L O W N G L A S S

Blowing glass by hand is an art so ancient that even the names of some of the simpler tools are today the old Latin names. No machine can capture the charm of handmade glass which has, as Aristotle said, that “perpetual slight novelty” which only the hand of man can provide. Unfortunately, it is a vanishing art, there remaining but one glass works in America that still fosters and supports the great tradition of skilled glass blowing. With no decoration to conceal imperfections, the modern glass blower must rely heavily on the purity of the design and the perfection of the crystal.



DECORATIVE PITCHER • *Designed by John Monteith Gates*



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CRYSTAL DECANTER AND OLD FASHIONED GLASS

Designed by George Thompson



LOW CRYSTAL BOWL WITH SCROLL HANDLES • *Designed by George Thompson*





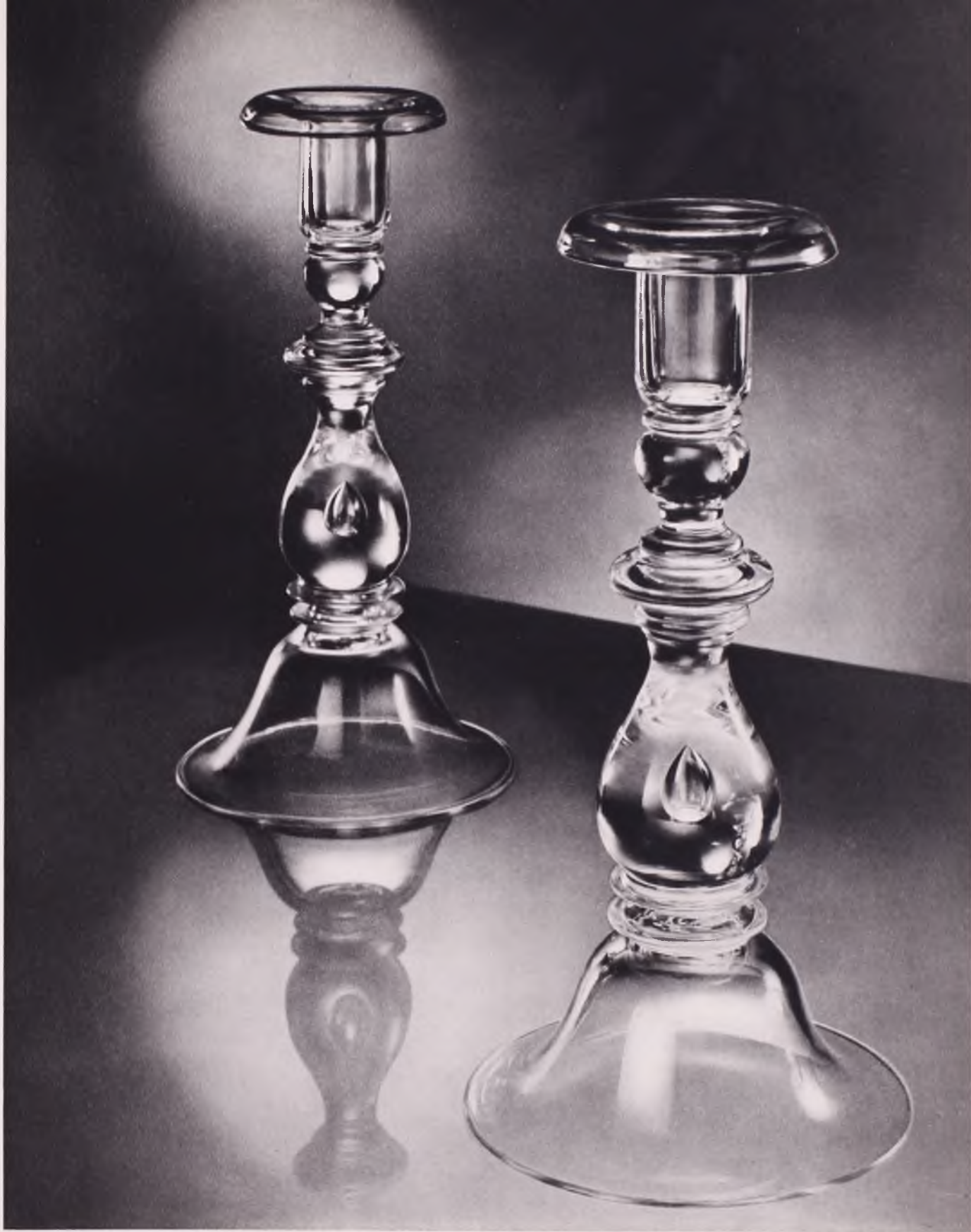
FLOWER VASE WITH ROPE TWIST STEM



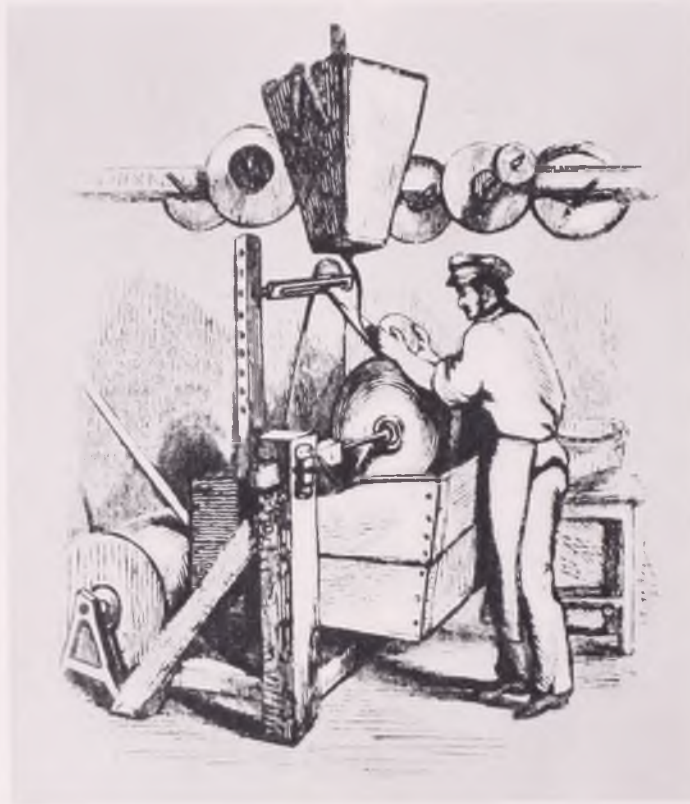


COCKTAIL GLASS WITH AIR TWIST STEM





TEARDROP CANDLESTICKS



*From Tomlinson's "Cyclopedia of Useful Arts" (1854)
showing a glass cutter*

C U T G L A S S

Another ancient process, glass cutting, achieved by pressing the object against revolving stone wheels, always has been in its best examples a rare art. The artistic motive in cutting may be either a surface decoration with the view of adding brilliance to the crystal, or it may be a means of creating new forms by grinding away masses of the glass. Because of its clarity and radiance, Steuben crystal is uniquely suited to this method.



MASSIVE CUT VASE • *Designed by Sidney Waugh*

In the Collection of the Metropolitan Museum of Art, New York



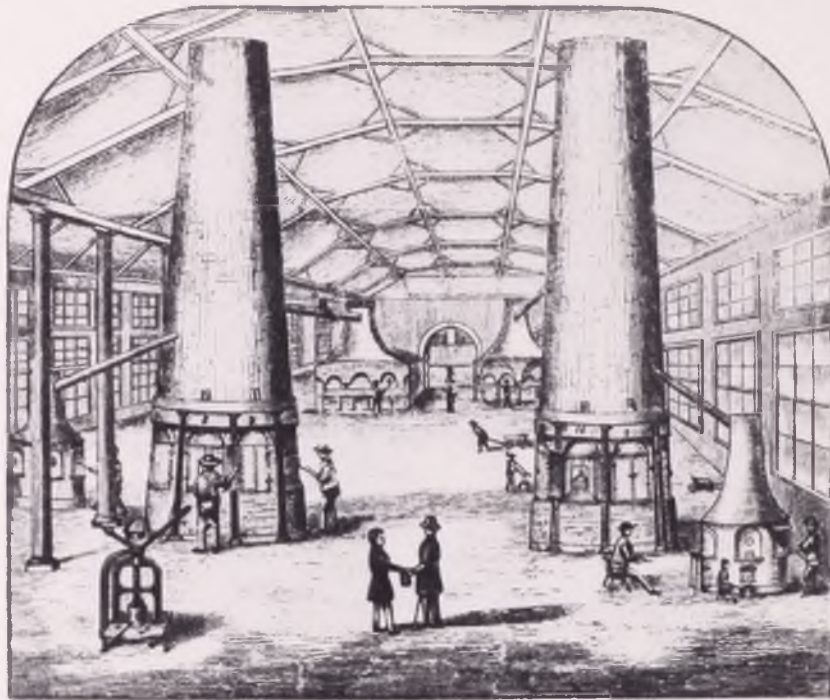
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HEAVY BOWL ON CUT FOOT · *Designed by George Thompson*

In the Collection of the Nelson Gallery of Art, Kansas City



WHIRLPOOL · HEAVY CUT CRYSTAL VASE



From Jarves' "Reminiscences of Glassmaking" (1865). In the left foreground is a hand-operated press for making moulded glass

M O U L D E D G L A S S

Although the pressing of crystal into moulds is not in any sense new, the creation of sculptural forms is a recent development. Much depends on the clarity and flawlessness of the metal and the care exercised in the polishing. The molten glass is dropped into the heated mould and forced by a hand-operated plunger into the hollows and crevices. When cool, it is planished and polished all over.

Of all the processes used in the making of glass, pressing or moulding is perhaps the most susceptible of abuse in that over-elaborated forms, quite unnatural to the material, can be executed without difficulty. Only by the most severe restraint in design and the use of the most flawless crystal can a result truly expressive of the medium be achieved.



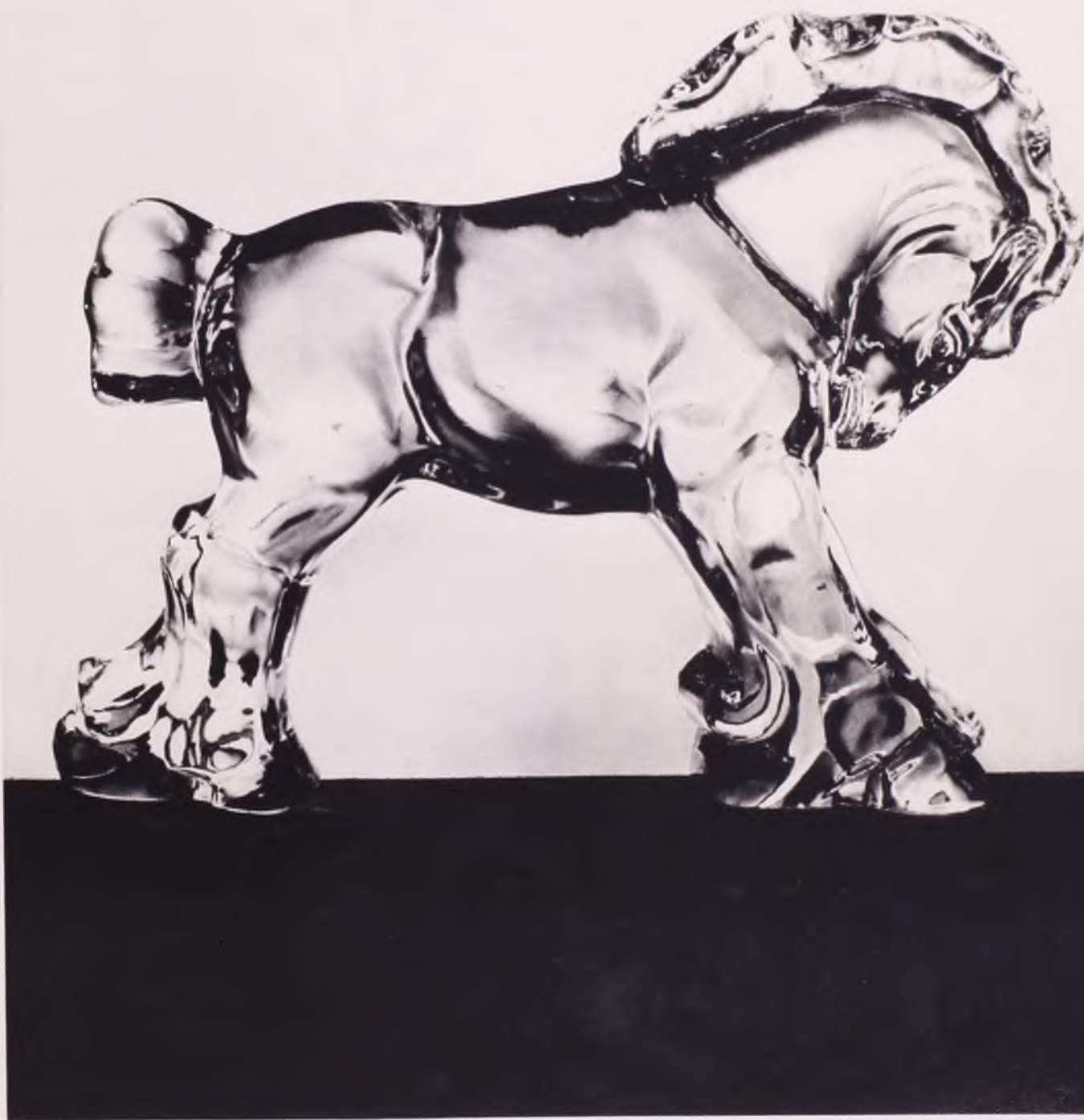
CRYSTAL PIGEONS - *Designed by Sidney Waugh*



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CRYSTAL FISH · *Designed by Sidney Waugh*

In the Collection of the Toledo Museum of Art



CRYSTAL HORSE • *Designed by Sidney Waugh*



From Pellatt's "Curiosities of Glassmaking" (London, 1849)

showing a copper wheel engraver at work

E N G R A V E D G L A S S

Developed as a serious art in Flanders in the middle of the 17th Century, under such great artisans as Frans Greenwood and Aert Schouman, engraving on glass is still the finest method of decorating a crystal surface. Though it requires infinite patience and skill, this method affords the means whereby the artisan can transcribe the most delicate and intricate forms, which, because of the essential quality of crystal, take on a luminosity unattainable in any other medium.

The engraving is executed on a small lathe into which are inserted, one at a time, scores of interchangeable copper wheels fed with a fine abrasive. The result is a shallow intaglio which, by an optical illusion, appears to the eye as a bas-relief.

Many famous artists—Manship, Matisse, Dali, O'Keefe, Derain, Benton, and Laurencin, to name but a few—have designed engravings for Steuben Glass. The best known and most experienced American designer in this medium is Sidney Waugh, many of whose pieces are in the permanent collections of museums both on this continent and in Europe.







CENTER BOWL FROM AMERICAN BALLAD SERIES

Designed by Sidney Waugh





BOWL ON DECORATIVE FOOT · *Designed by Marie Laurencin*





EAST OF THE SUN AND WEST OF THE MOON—A NORSE ALLEGORY

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Designed by Emil Lie · In the Collection of H.R.H. the Crown Princess of Norway





BOWL OF AMERICAN LEGENDS • *Designed by Sidney Waugh*

In the Collection of the Cranbrook Museum, Bloomfield Hills, Michigan





ACROBATS · *Designed by Pavel Tchelitchev*





THE GAZELLE BOWL · *Designed by Sidney Waugh*

In the Collection of the Metropolitan Museum of Art, New York





THE VALOR CUP · *Designed by John Monteith Gates*

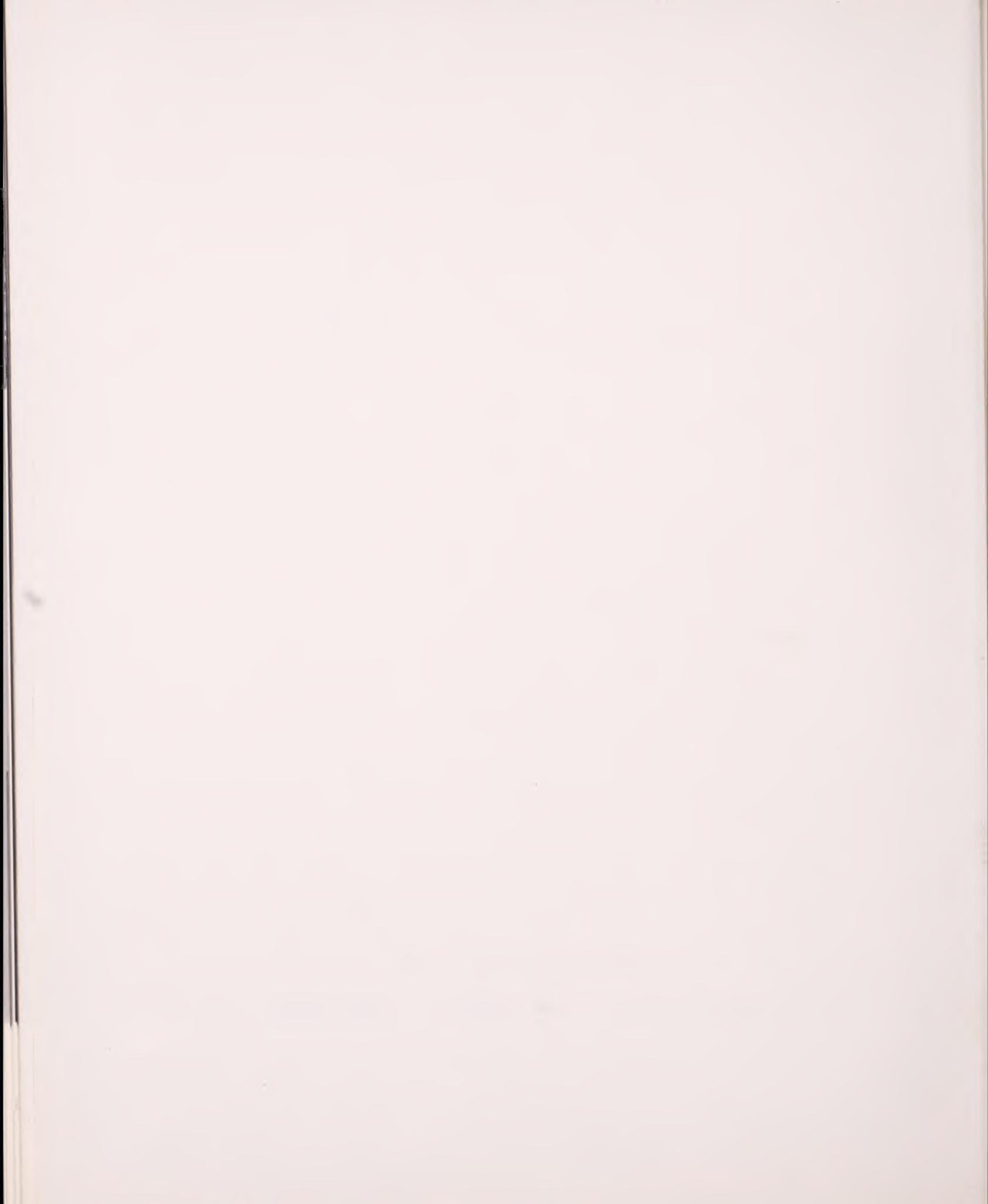
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Presented to the British War Relief Society in Commemoration of the Battle of Britain



STEUBEN GLASS

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