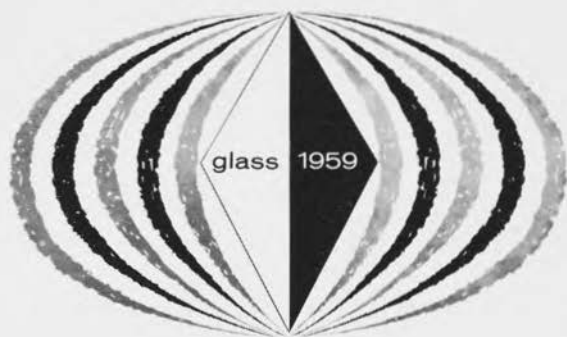




GLASS 1959 THE CORNING MUSEUM OF GLASS

GLASS 1959





A SPECIAL EXHIBITION OF INTERNATIONAL  
CONTEMPORARY GLASS

THE CORNING MUSEUM OF GLASS  
CORNING GLASS CENTER  
CORNING, NEW YORK



PARTICIPATING INSTITUTIONS

The Art Institute of Chicago

The Metropolitan Museum of Art, New York

The Toledo Museum of Art

Virginia Museum of Fine Arts, Richmond



## PREFACE

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?

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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).

## NOTES BY MEMBERS OF THE COMMITTEE OF SELECTION

### LESLIE CHEEK

Leslie Cheek, Jr., director of the Virginia Museum of Fine Arts, received his Bachelor of Science degree from Harvard in 1931 and his Bachelor's degree in Fine Arts from Yale University in 1935. He served as instructor in architecture at the College of William and Mary during 1935-'36, as assistant professor 1935-'37 and was head of the Department of Fine Arts at that institution 1937-'38. Dr. Cheek was editor of "Architectural Forum" from 1945-'47 and architectural editor of "House Beautiful" magazine from 1947-'48. He is a special advisor to the Museum of Modern Art in New York City and a member of the arts committee for President Eisenhower's "People to People" program.

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).

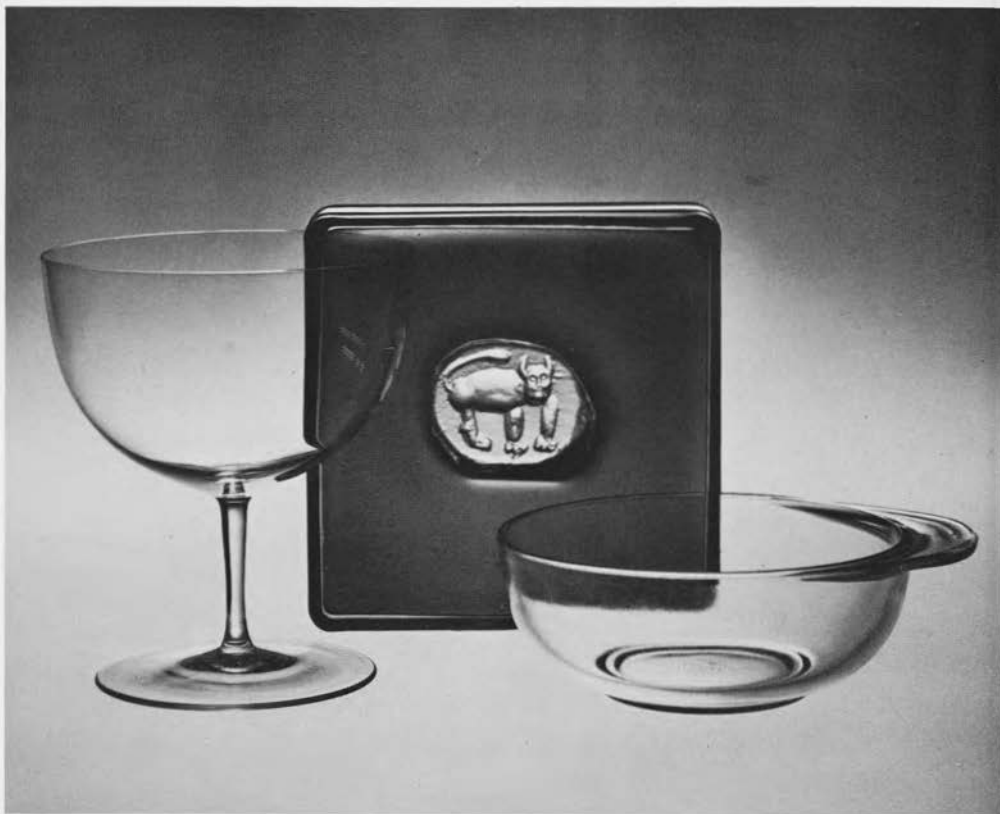
But my memory is still glowing with the visual stimulation of the irregular blue and green vertical stripes combining in an infinite variety of cool tones as I simultaneously looked at the side of and through the bottle and then moved around it.

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-clothed 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.

LESLIE CHEEK, JR.



Three objects selected by Edgar Kaufmann, Jr.  
Nos. 5 (Riedel), 233 (Boda), 69 (Jobling).



## EDGAR KAUFMANN, JR.

Edgar Kaufmann, Jr., aside from being an eminent designer, is a teacher, critic, writer and lecturer. He served an apprenticeship under Frank Lloyd Wright and has written extensively on the subject of modern design. Formerly director of "Good Design Project" at the Museum of Modern Art, he is also the author of several books prepared for this institution. He is currently a member of the editorial board of "Art in America" and a director of the American Institute of Graphic Arts.

*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 woe-

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. Höglund'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

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 Taster-makers," 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-

suiting 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

(Right) Three objects selected by George Nakashima  
Nos. 94 (Notsjö), 41 (United Glassworks), 259 (Skrufs).

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

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.

GEORGE NAKASHIMA

## GIO PONTI

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.

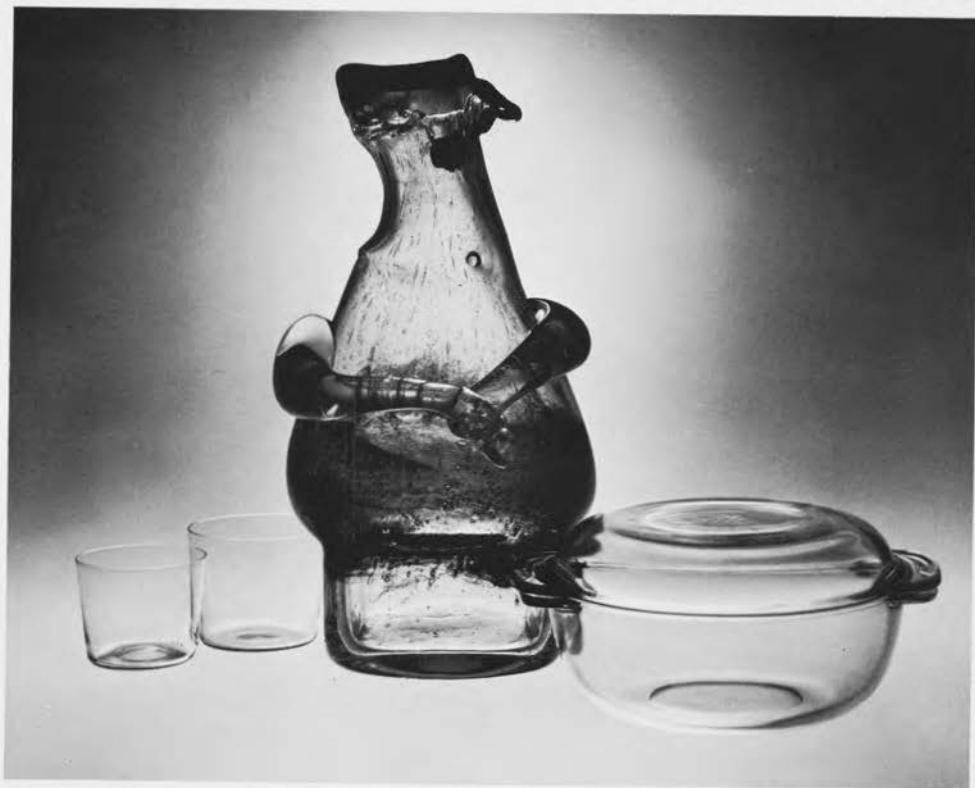
I liked the stones of Leerdam and the Japanese glasses but it was hard to make a fair decision and, therefore, as it pleased my eyes, I selected the panel by Mr. Mildwoff (No. 279).

Thus my choice was complete.

GIO PONTI

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.

Three objects selected by Gio Ponti  
Nos. 3 (Lobmeyr), 1 (Muñiz), 67 (Jobling).



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 Schaedel (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 printed 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 restrained greens and olives, grays and ambers. The same could be said of the glasses from Holmegaards (Nos. 43 ff), Kastrup (Nos. 55-7) and Notsjö (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 tapped the bowls of imported English lead glass goblets with a stylus 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 Shiela 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 Strömberghyttan (Nos. 264-7) and Gul-laskrufs (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-littala 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 Skruf 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 Öerström 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 Harri-ton 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

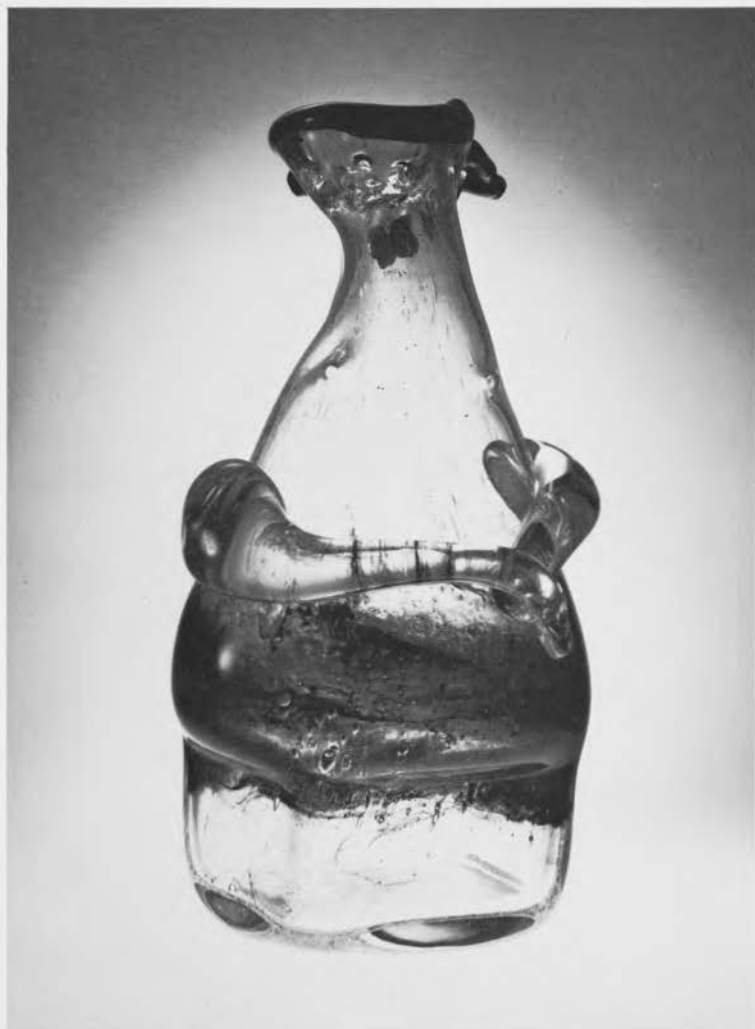
CATALOGUE OF THE EXHIBITION

## ARGENTINA

First glass factory established  
by Venetians in 1592;  
recently, Cristalerias  
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 *Cristalerías 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.

Literature: L. Lobmeyr, *Die Glasindustrie, ihre Geschichte . . .*, Stuttgart, 1874.  
R. Schmidt, *100 Jahre Österreichische Glaskunst. Lobmeyr 1823-1923*, Vienna, 1925.



(2) Sugar Bowl,  
pale amber (metallized).  
Designed by Hans Harald Rath.  
Ht. with cover  $5\frac{1}{2}$ " (14.0 cm).  
lc ek rl gn gp

**AUSTRIA**

J. & L. Lobmeyr



(3) Two Beakers. Designed by Verá Lískova.

Ht.  $2\frac{1}{4}$ ",  $2\frac{1}{2}$ " (5.7, 6.4 cm).

lc ek rl gn gp



(4) Goblet. Designed by Oswald Haerdtl.

Ht.  $4\frac{1}{2}$ " (11.5 cm).

ek gp

Manufacturer: *Tiroler Glashütte—Claus Joseph Riedel K.G., Kufstein/Tirol.*

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.

Literature: W. Mrazek, "Modernes Glas aus Tirol," *Alte und Moderne Kunst*, 4, No. 3, 1959. pp. 14-6.



(5) Eight Goblets. Ht.  $6\frac{3}{4}$ "-9" (17.2-22.8 cm). No. "Exquisit" K-103; 167.  
lc ek rl gn gp

## BELGIUM

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.

Manufacturer: *Cristalleries du Val-Saint-Lambert*,  
Sèraing-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 Établissement 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.  
*Aspects . . .*, Liège, 1958, pp. 35-6.



(6) Bowl, pale green. Designed by Charles Graffart. D.  $12\frac{3}{8}$ " (31.5 cm).  
ek rl gn

**BELGIUM**

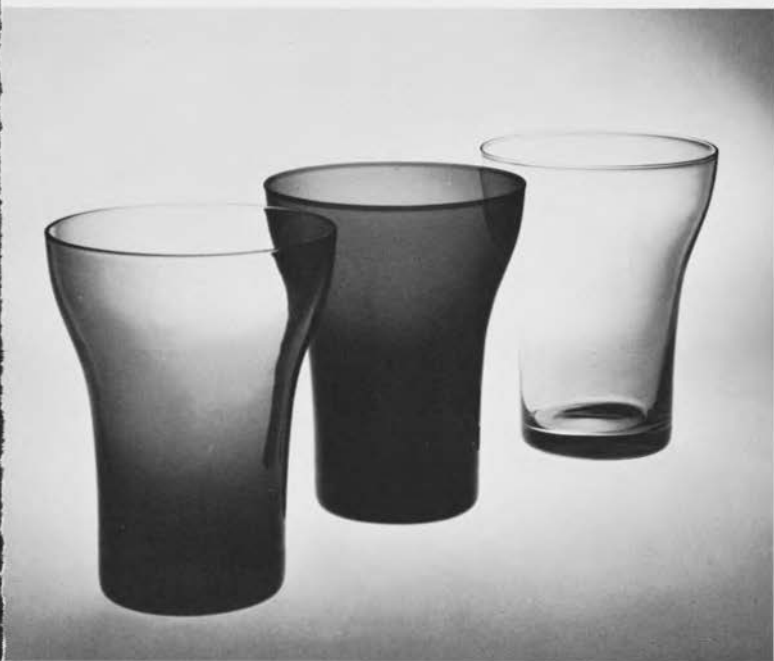
Val-Saint-Lambert



(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.

Designers: G. Hayez; A. R. L. Prevost.



(8) Six Beakers, green, gray-olive,  
red, amber, amethyst and blue.

Ht.  $3\frac{7}{8}$ " (9.8 cm).

lc rl gn

(9) Goblet, "frosted" foot.

Ht.  $4\frac{1}{2}$ " (11.5 cm).

gp



## CANADA

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).



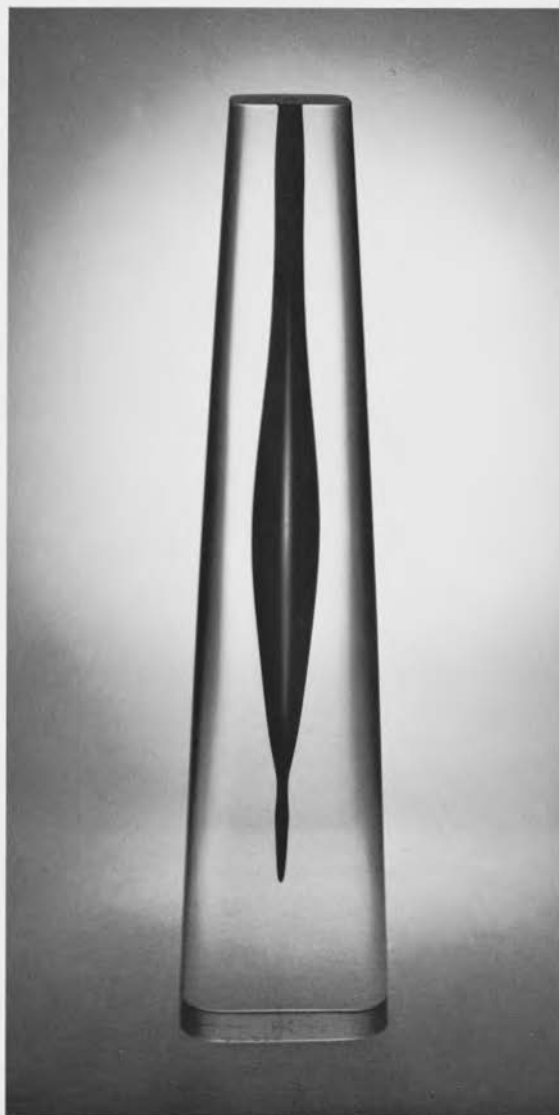
## CZECHOSLOVAKIA

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 středisko pro průmysl 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, Železný Brod, and the School for Applied Art, Prague; chief artist at the Art Center since 1954.

Literature: Czechoslovak Glass Review, I, 1957; X, 1957; 8, 1958, p. 8 ff.



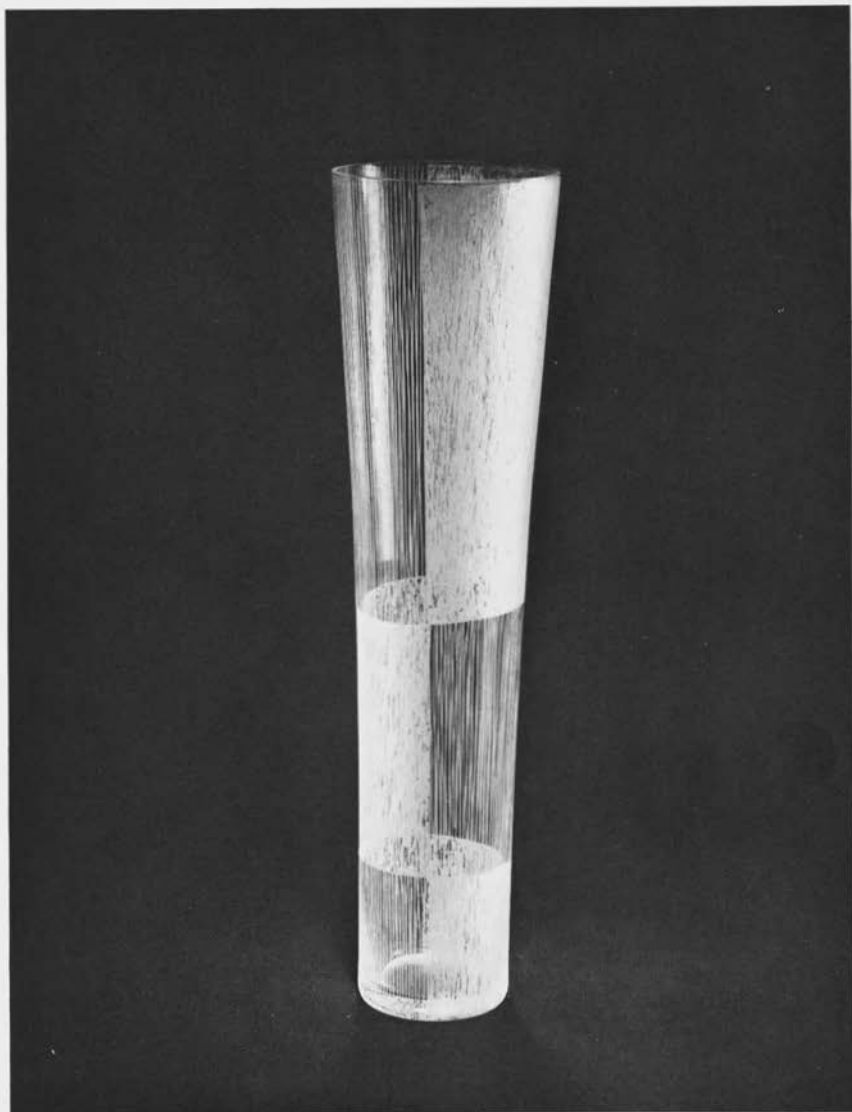
(11) Vase, pale amethyst and clear.  
Designed by A. Matura.  
Ht. 11 1/2" (29.2 cm). No. 48.229.  
gn



(12) Vase, greenish-blue. Designed and cut by Pavel Hlava.  
Ht.  $15\frac{7}{8}$ " (40.5 cm). No. VS-8741.  
lc gn gp



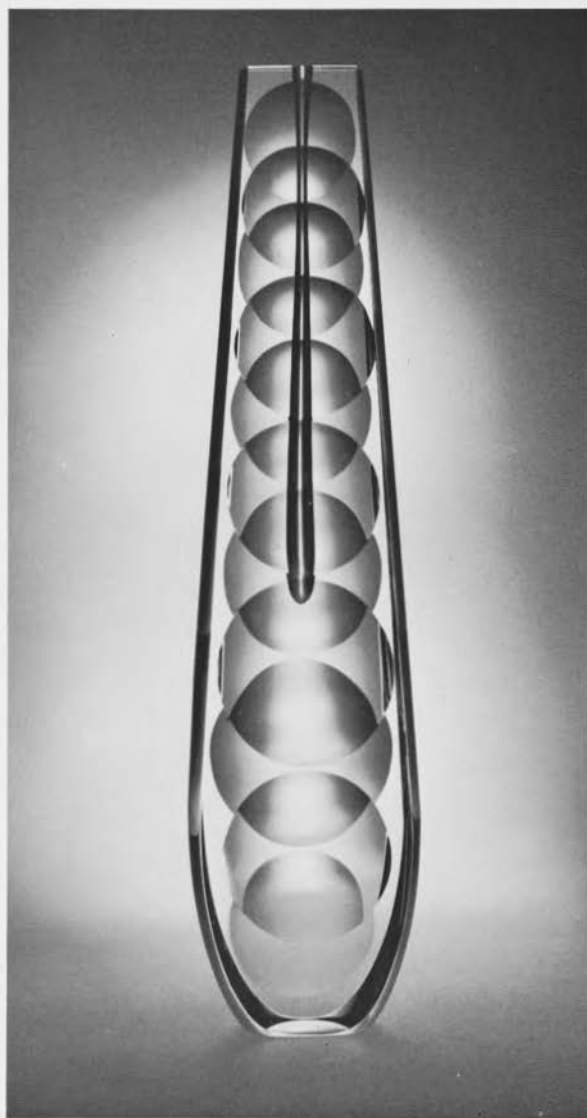
(13) Vase, green. Designed and cut by A. Matura.  
Ht.  $10\frac{3}{4}$ " (27.3 cm). No. 48-140.  
gp



(14) Vase, acid etched.  
Designed and executed by Marta Kerhartová.  
Ht.  $11\frac{3}{4}$ " (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.



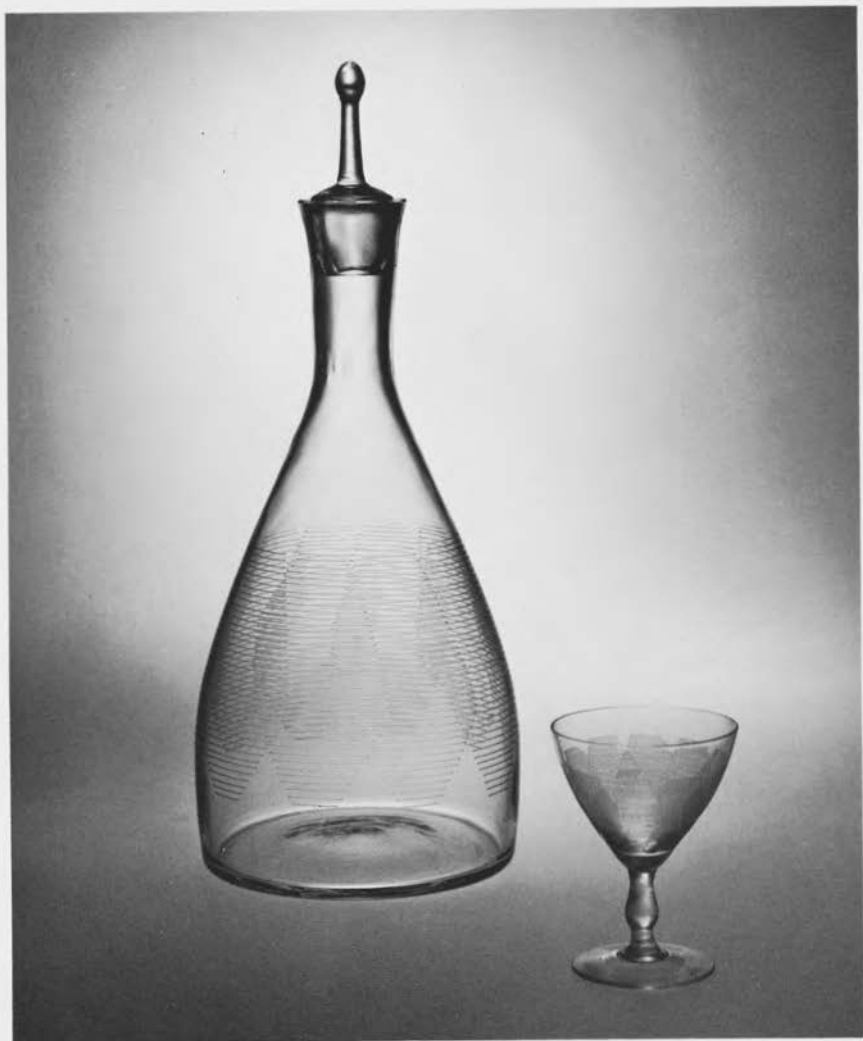
(16) Vase, cut.  
Designed and cut by Pavel Hlava.  
Ht.  $15\frac{1}{4}$ " (38.7 cm). No. VS 8740.  
rl

## CZECHOSLOVAKIA

Manufacturer: *Bohemian Glass Works.*

Designer: *J. Jelinek.*

Literature: *Czechoslovak Glass Review*, 2, 1958, p. 10.



(17) Decanter and Goblet, acid etched. Designed by J. Jelinek.  
Ht. 11", 3" (28.0, 7.5 cm). No. d. 1442.

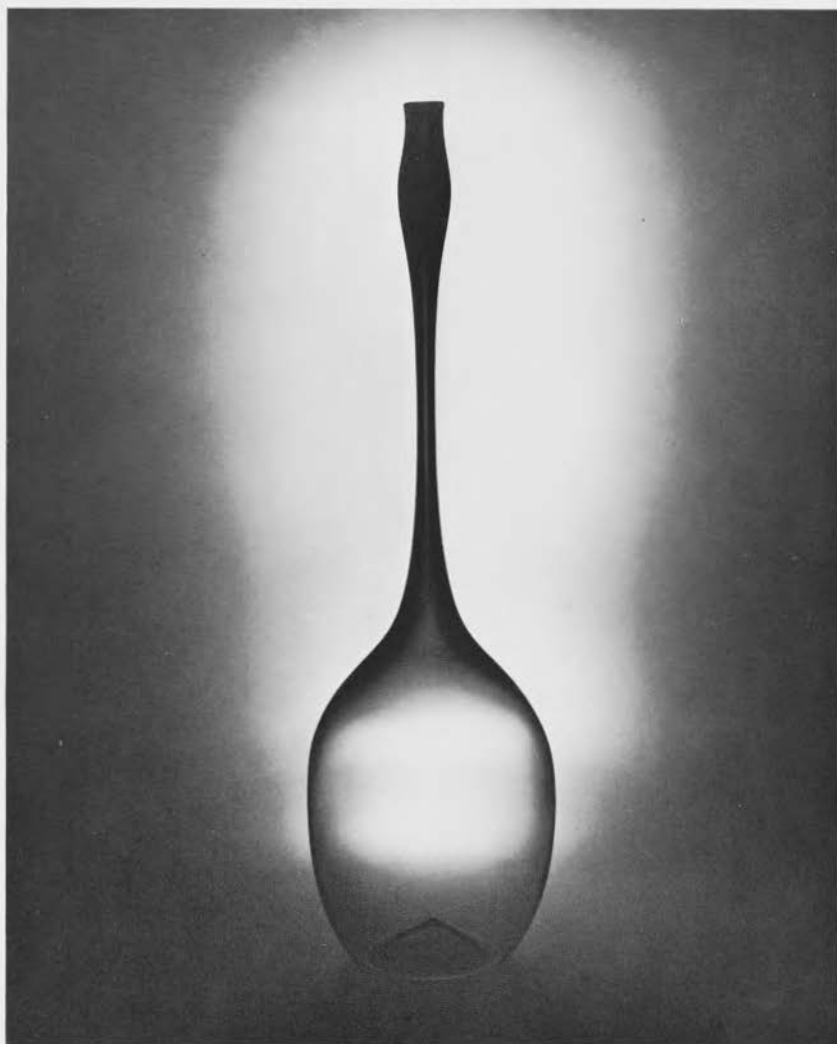
gp



Manufacturer: *Borske sklo; National Corporation at Novy Bor (Haida).*

Designers: *B. Cabla; J. Hospodka; J. Kárníková; Vratislav Sotola.*

Literature: *Czechoslovak Glass Review, X, 1957.*



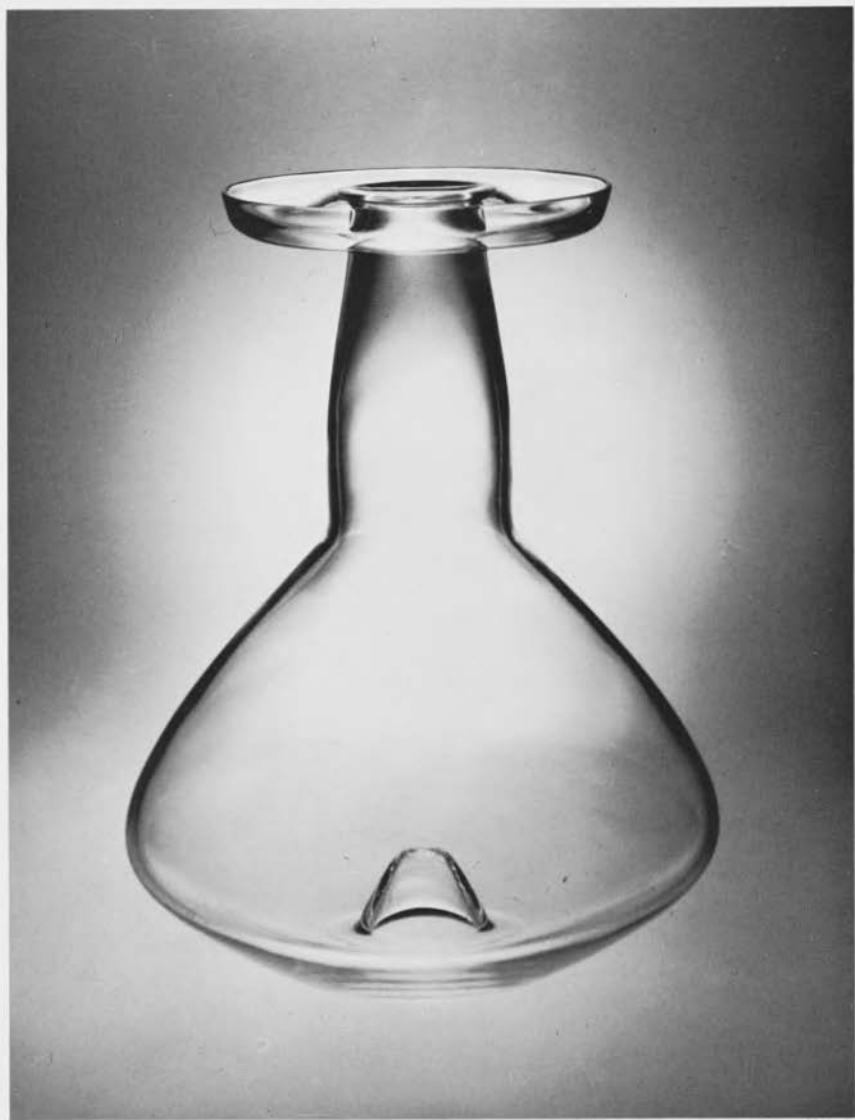
(18) Bottle, dark blue and pale green. Designed by J. Hospodka.

Ht.  $23\frac{1}{4}$ " (59.0 cm). No. U-7.

lc ek gn

**CZECHOSLOVAKIA**

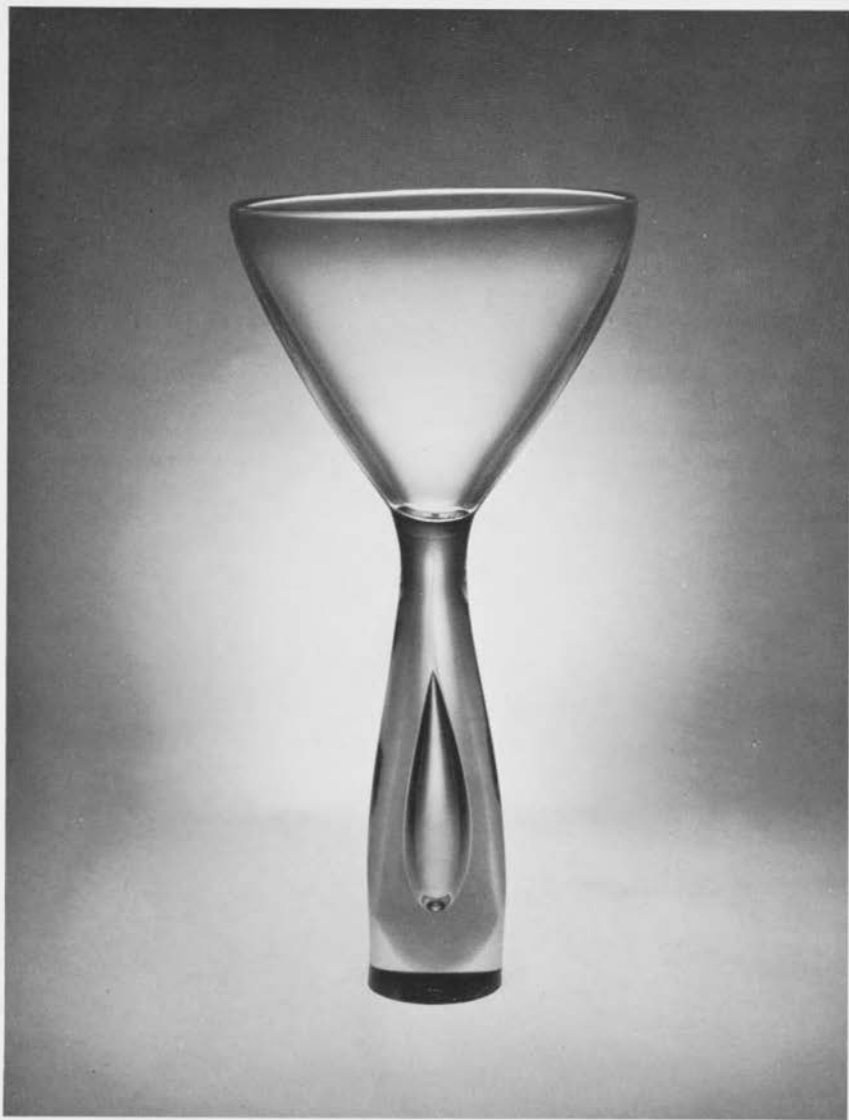
Borske sklo



(19) Bottle. Designed by Vratislav Sotola.

Ht. 9 $\frac{1}{4}$ " (23.5 cm). No. 45.

gn



(20) Vase, clear with amber tinge. Designed by B. Cabla.  
Ht.  $10\frac{5}{8}$ " (27.0 cm). No. 48.233.  
gp

**CZECHOSLOVAKIA**

Borske sklo



(21) Vase, clear with yellow tinge, white twist.

Designed by B. Cabla.

Ht. 8 $\frac{1}{4}$ " (21.0 cm). No. 48.135.

ek



(22) Sugar Bowl.  
Designed by J. Kárníková.  
Ht. at finial  $5\frac{3}{4}$ " (14.5 cm).  
No. B 810.  
lc rl gn gp

(23) Sugar Bowl.  
Designed by J. Kárníková.  
Ht. at finial  $4\frac{1}{2}$ " (11.5 cm). No. VS-8472.  
ek gn

## CZECHOSLOVAKIA

**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. Velísková; born in Buenos Aires; worked for different Czechoslovakian firms; with Skrdlovice since 1951.*

**Literature:** *J. Digrin, "A New Assortment Has Been Created," Czechoslovak Glass Review, 5, 1958, pp. 9-12.*



(24) Vase, amber shades.  
Designed by M. Stáhlíková.  
Ht. 7" (17.8 cm). No. S-3.



(25) Vase, purple, blue and green.  
Designed by M. Velísková.  
D. max. ax. 7" (17.8 cm). No. V-15.

Manufacturer: Václav Cizler, Prague.

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



(26) Vase, engraved.  
Designed and engraved by Václav Cizler.  
Ht. 8 $\frac{5}{8}$ " (22.0 cm). No. B 2028.



Manufacturer: *Harrachov Glassworks, Nový 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 $\frac{3}{4}$ " (7.6-12.0 cm). D. dish 6 $\frac{3}{8}$ " (16.2 cm). No. U-10.  
ek gn

## 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 Zahradníková.*

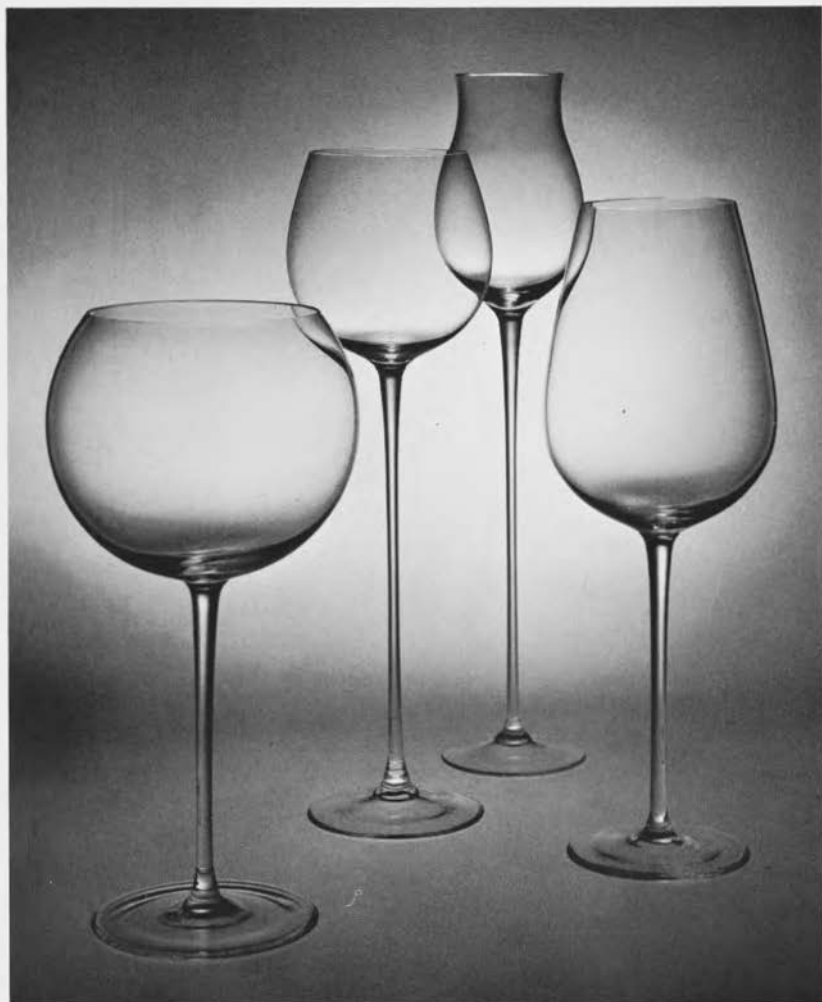
Literature: *Czechoslovak Glass Review, 1, 1957.*



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

Manufacturer: *Karlovarské sklo, N.C. "Moser," Carlsbad.*

Designers: *F. Chocholatý. O. Lípa. 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.*

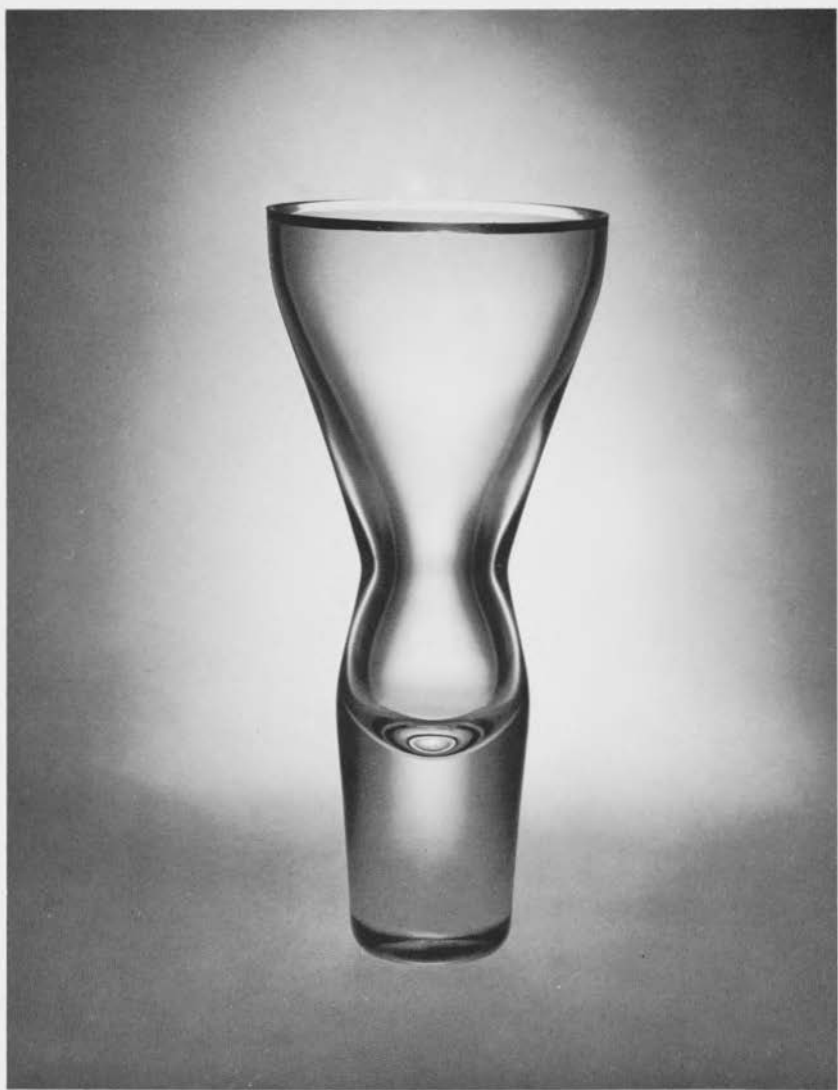


(29) Set of Four Goblets. Designed by F. Chocholatý.

Ht.  $7\frac{3}{4}''$ - $10\frac{3}{4}''$  (19.7-27.4 cm).

No. U-14.

lc ek rl gn



(30) Vase. Designed by O. Lípa.  
Ht. 8½" (21.5 cm).  
No. VS-8454.  
gp



(31) Vase, pale lavender. Designed by L. Smrcková.

Ht.  $7\frac{5}{8}$ " (19.3 cm).

No. 48.149.

## CZECHOSLOVAKIA

Manufacturer: *Jan 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, Lobjmeyr Atelier—Borske sklo.

Ht. 11 1/4" (28.5 cm).

No. U-15.

Manufacturer: *Vera Lisková, Prague.*

(See No. 27.)



(33) Frog, light green, cut.

Designed and executed by Vera Lisková.

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

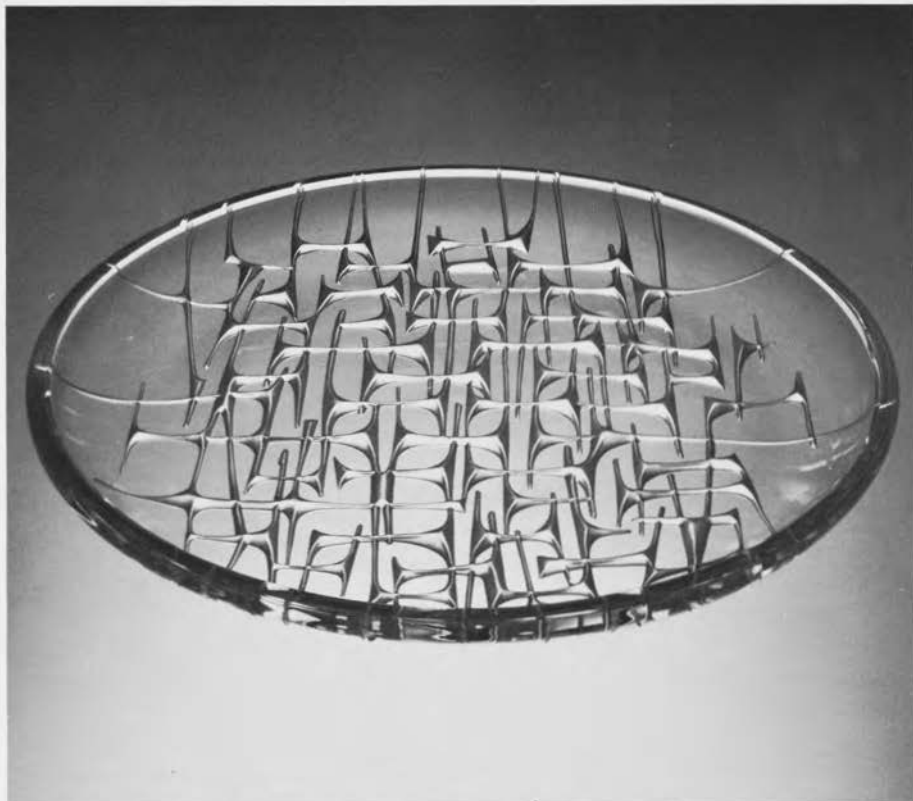
No. VS-8462.

gn

## CZECHOSLOVAKIA

Manufacturer: *Ladislav Oliva, Nový Bor (Haida).*

Literature: *Czechoslovak Glass Review*, No. 8, 1958, p. 16. For Nový Bor compare *Czechoslovak Glass Review*, XII, 1957.

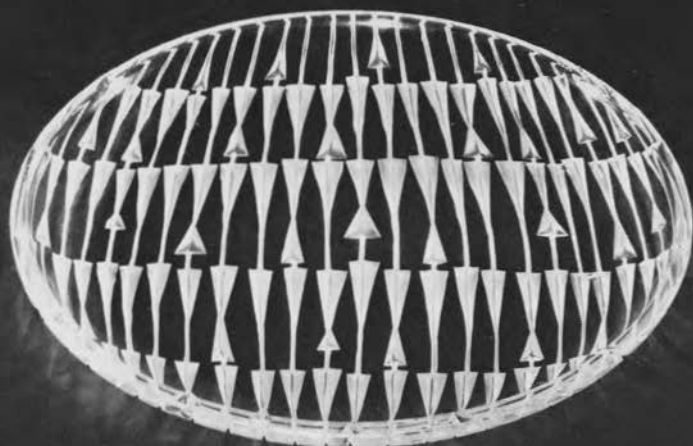


(34) Plate, sand blasted. Designed and executed by Ladislav Oliva.

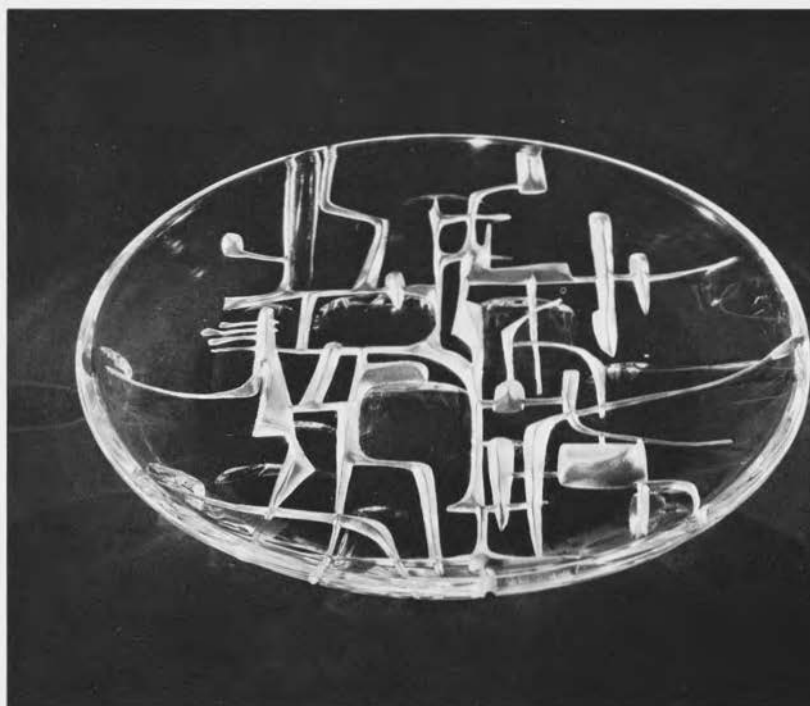
D.  $14\frac{1}{4}$ " (36.2 cm). No. VS-8756.

lc ek rl gn





(35) Plate, sand blasted. Designed by Ladislav Oliva.  
D.  $14\frac{1}{8}$ " (35.8 cm). No. VS-8775 (VS-8755).  
gp



(36) Plate, sand blasted. Designed by Ladislav Oliva.  
D.  $14\frac{1}{8}$ " (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. 8 $\frac{1}{4}$ " (21.0 cm).

No. 48.209.

lc ek rl gn



(38) Vase, cut.  
Designed and executed by V. Zahour.  
Ht.  $9\frac{3}{8}$ " (23.8 cm).  
No. d. 1444/10.

## CZECHOSLOVAKIA

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.

Literature: R. Roubíček, "Contemporary Glass," *Czechoslovak Glass Review*, March-April 1959, pp. 2-7.



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

Designed by René Roubíček.

Ht. 4½" (11.5 cm).

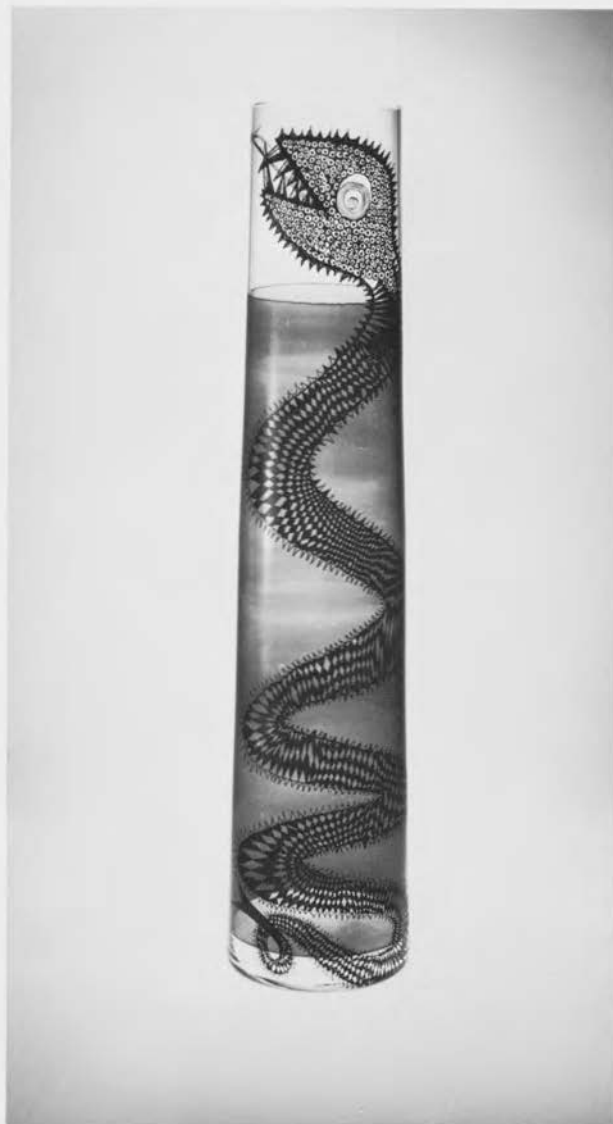
No. 48.133.

lc

Manufacturer: *Frantisek Tejml, Prague.*

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

Literature: *Czechoslovak Glass Review*, No. 8, 1958, p. 13.



(40) Vase, clear and amethyst,  
black and yellow enamel,  
surface metallized.  
Designed by Frantisek Tejml.  
Ht. 17" (43.0 cm).  
No. VS-8761.

## CZECHOSLOVAKIA

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.*

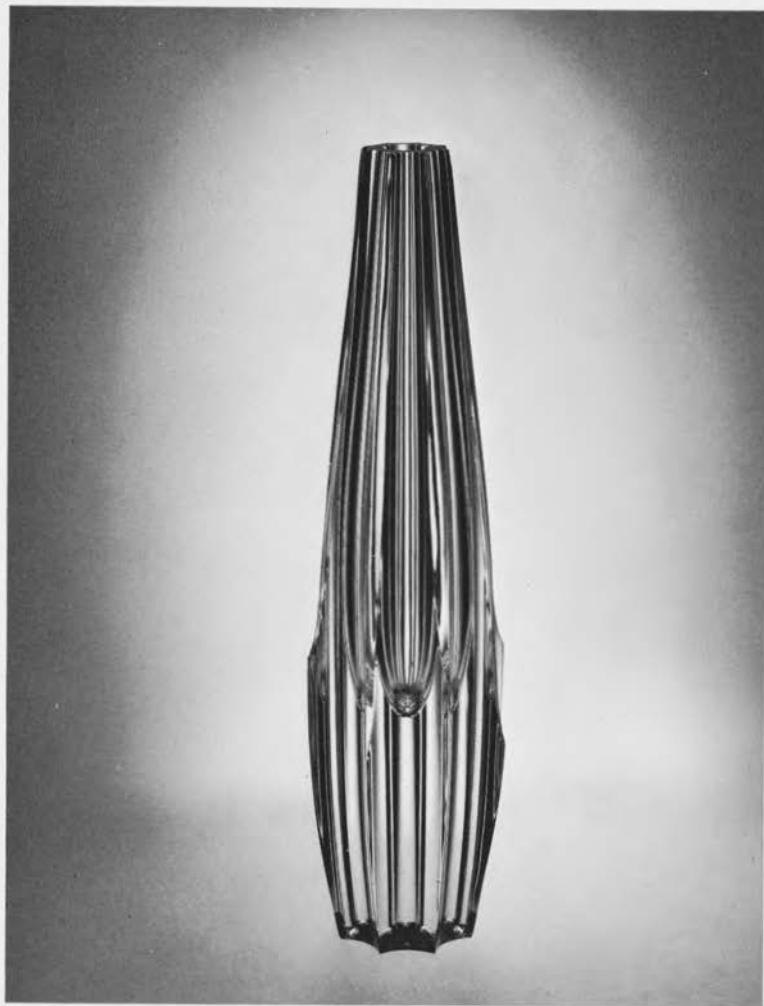


(41) Two Goblets.  
Designed by K. Holosko.  
Ht.  $6\frac{1}{2}$ " ;  $7\frac{7}{8}$ " (16.5; 19.7 cm).  
No. 48. 172,173.  
lc ek rl gn

Manufacturer: *Zelesnobrodské sklo, National Corporation, Zelezny Brod.*

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

Literature: *Czechoslovak Glass Review, No. 8, 1958, p. 19ff; No. 12, 1958, p. 10ff.*  
*Anon., Zelezny Brod, n.d.*



(42) Vase, pale aqua, cut.  
 Designed and executed by Antonín Drobnik.  
 Ht. 12 $\frac{3}{8}$ " (31.5 cm).  
 No. VS-8461.  
 lc gn

## 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.  
*Pottery Gazette*, June 1957. *Aspects . . .*, Liège, 1958, p. 50.



(43) Set of Four Vases,  
light bluish-gray.  
Designed by Per Lütken.  
Ht.  $6\frac{5}{8}''$ - $14\frac{1}{2}''$   
(16.8-36.8 cm).  
rl gn

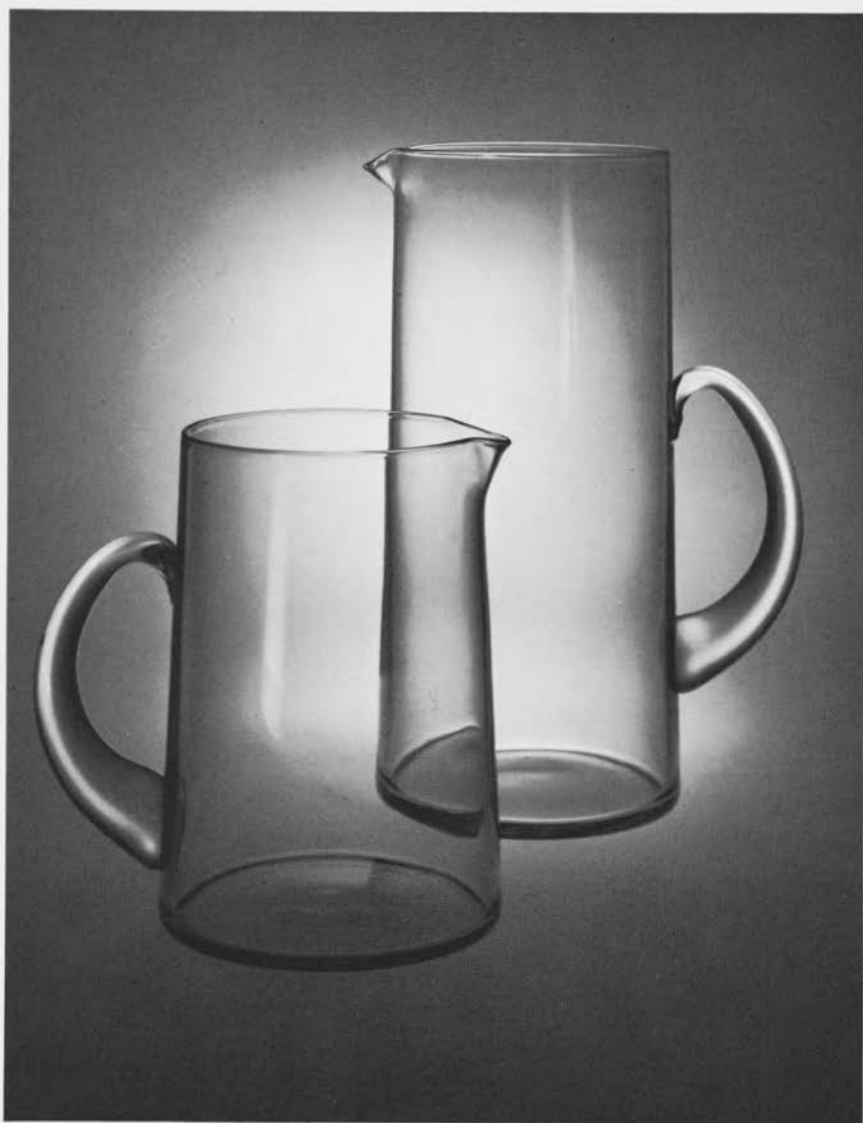
**DENMARK**  
Holmegaards



(44) Three Bottles, light bluish-gray.  
Designed by Per Lütken.  
Ht.  $5\frac{1}{4}$ "- $15\frac{1}{8}$ " (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

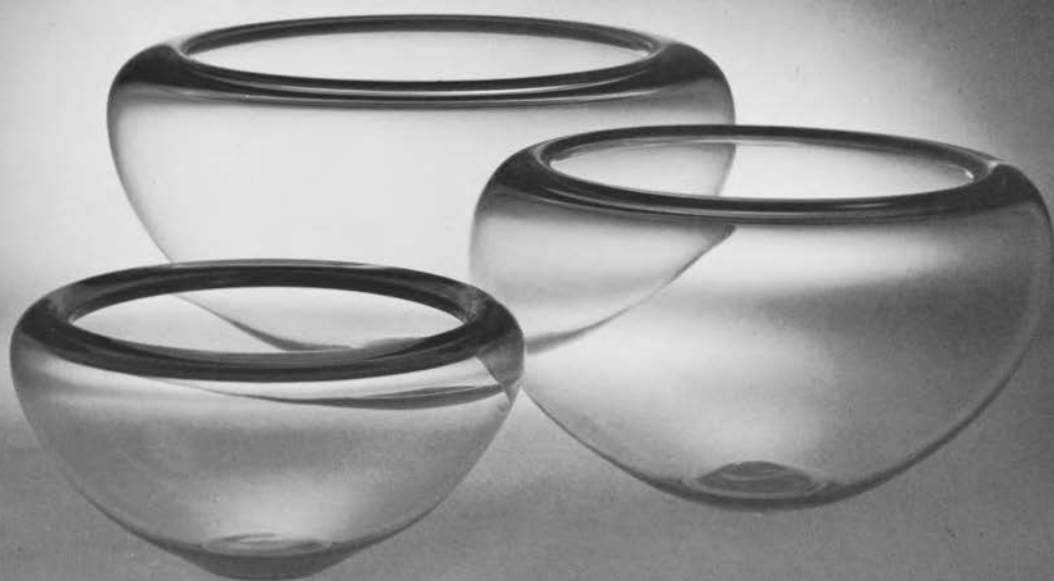




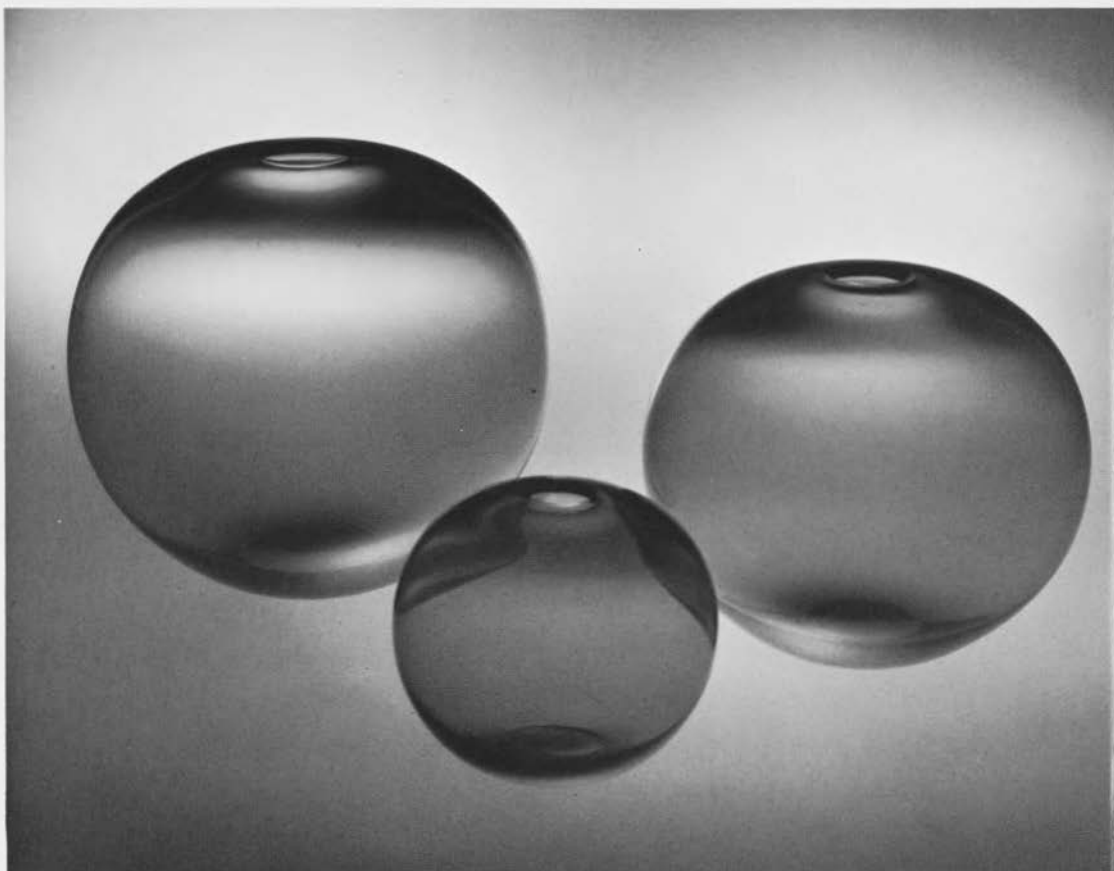
(46) Two Pitchers, blue gray.  
Designed by Per Lütken.  
Ht.  $6\frac{5}{8}$ " ; 10" (16.8; 25.4 cm).  
lc rl



(47) Beaker, blue-gray.  
Designed by Per Lütken.  
5 1/8" (13.0 cm).  
lc ek rl gn



(48) Set of Three Bowls, gray tinge.  
Designed by Per Lütken.  
8½"-13" (21.5-33.0 cm).  
lc ek rl



(49) Set of Three Vases, light bluish-gray.

Designed by Per Lütken.

Ht. 4"-6<sup>3</sup>/<sub>4</sub>" (10.2-17.1 cm).

lc ek rl gn gp



(50) Three Goblets.  
Designed by Per Lütken.  
6<sup>5</sup>/<sub>8</sub>"-8<sup>3</sup>/<sub>4</sub>" (16.8-22.3 cm).  
lc rl gn



(51) Two Goblets.  
Designed by Per Lütken.  
Ht.  $5\frac{7}{8}$ " ;  $11\frac{1}{4}$ " (14.8; 28.5 cm).  
lc ek





(52) Four Goblets, gray tinge.  
Designed by Per Lütken.  
Ht.  $3\frac{7}{8}$ "- $7\frac{1}{4}$ " (9.8-18.4 cm).  
rl gn



(53) Bottle, gray tinge.  
Designed by Per Lütken.  
Ht.  $13\frac{5}{8}$ " (34.5 cm).  
lc ek gp

(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-Samsø;  
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,  
earthen ware, 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.

Literature: *Aspects . . .*, Liège, 1958, p. 51.  
W. Dixel, "Glas aus Dänemark," *Glaswelt*, 2, No. 5, 1958, p. 12.



(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.  
lc ek gn

**DENMARK**

Kastrup



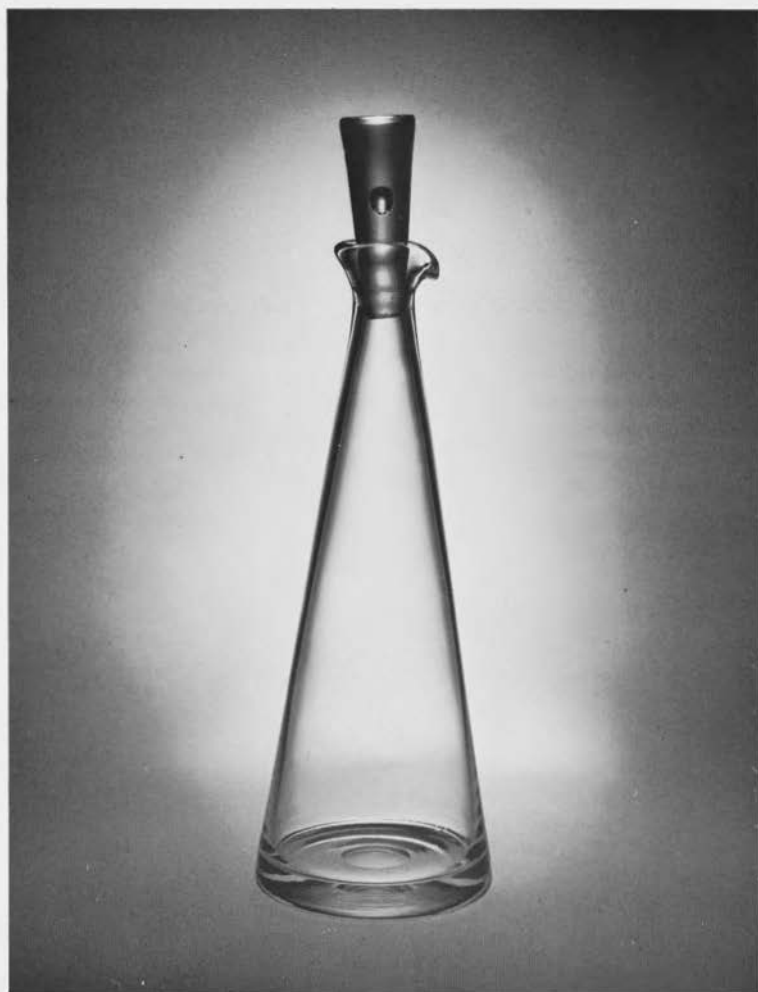
(56) Beaker, light green.  
Designed by Jacob E. Bang.  
Ht. 3" (7.6 cm).  
No. 7437.  
lc ek



(57) Decanter, olive-green.  
Designed by Jacob E. Bang.  
Ht.  $8\frac{1}{2}$ " (21.6 cm).  
No. 7436.  
lc ek rl gn

DENMARK

Kastrup



(58) Decanter.  
Designed by Bent Severin.  
Ht. with stopper  $14\frac{1}{2}$ " (36.8 cm).  
No. 6043.  
ek



(59) Two Goblets.  
Designed by Bent Severin.  
Ht. 5 7/8"; 8 1/4" (15.0; 21.0 cm).  
No. 4576, 4577.  
gp

## ENGLAND

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).

Literature: Anon., "Artist with a Diamond," *Pottery and Glass*, November 1957, p. 347. *Pottery Gazette*, Sept. 1958, p. 1124.



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

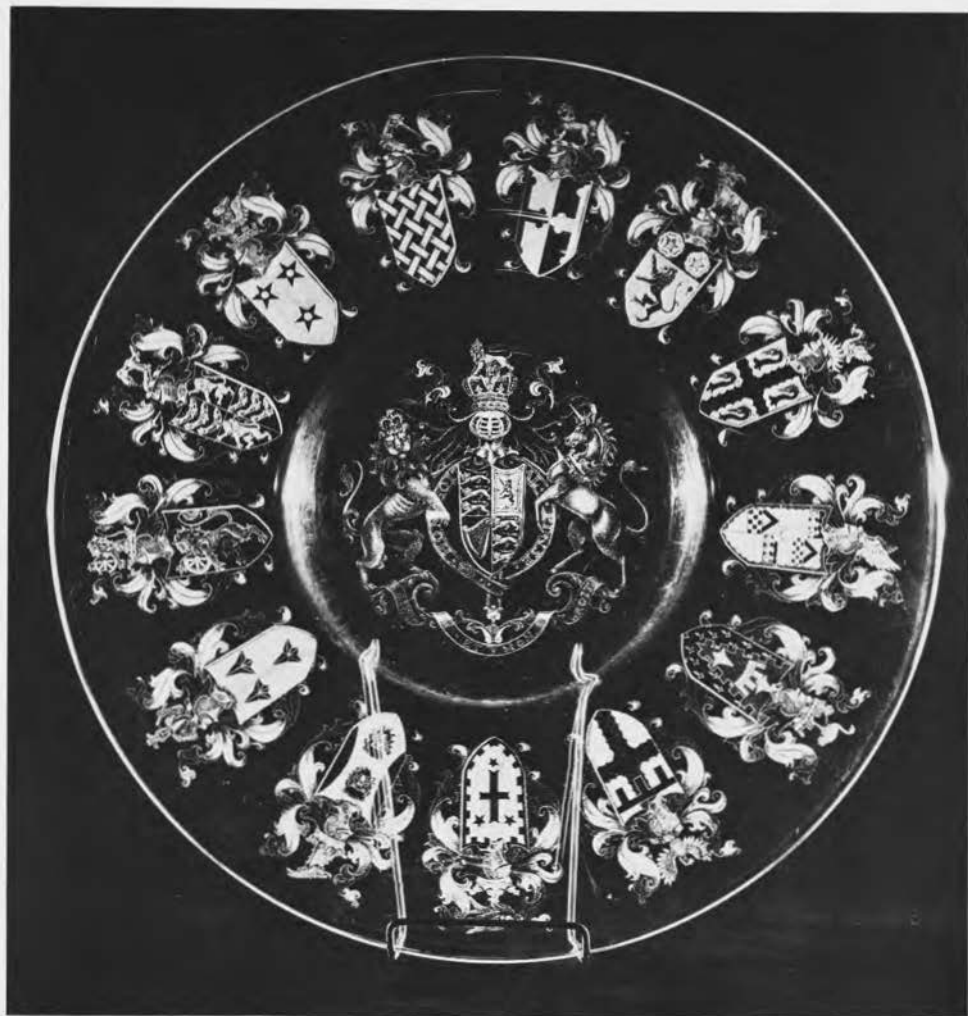
## ENGLAND

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.  $4\frac{1}{2}$ " (11.5 cm).  
Lent by William Zuill, Bermuda.  
ek



(62) Plate, diamond-point engraved.  
Designed and executed by Shiela Elmhirst.  
Glass by J. Powell & Sons.  
D.  $14\frac{1}{8}$ " (36.0 cm).

## ENGLAND

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.*

Literature: *Industrial Design*, Jan. 1959, p. 42.



(63) Carafe and Five Goblets.

Produced for Gilbey by Ekenäs Bruks A. B., Sweden.

Designed by R. Stennett-Willson.

Ht. of Carafe  $10\frac{1}{2}$ " (25.6 cm).; Ht. Glasses  $3\frac{3}{8}$ "- $5\frac{5}{8}$ " (8.5-14.3 cm).

gn

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.

Literature: *Work for Coventry in P. Damaz, Art in European Architecture, New York, 1956.*



(64) Vase, engraved.

Designed and engraved by John Hutton.

Glass made by Th. Webb & Sons.

Ht. 10 $\frac{1}{4}$ " (26.0 cm).

gp

ENGLAND

Hutton



(65) Vase, engraved.  
Designed and engraved by John Hutton.  
Glass made by Th. Webb & Sons.  
Ht.  $10\frac{1}{4}$ " (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.*

**Literature:** *Printed material published by firm (especially the House Journal of the firm: Mixed Batch, July 1958).*



(66) Covered Dish, heat resistant glass.

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

lc ek

**ENGLAND**

Jobling



(67) Covered Dish, heat resistant glass.

Ht. with cover  $5\frac{5}{8}$ " (14.3 cm); D. max. ax.  $12\frac{3}{4}$ " (32.5 cm).

ek gp





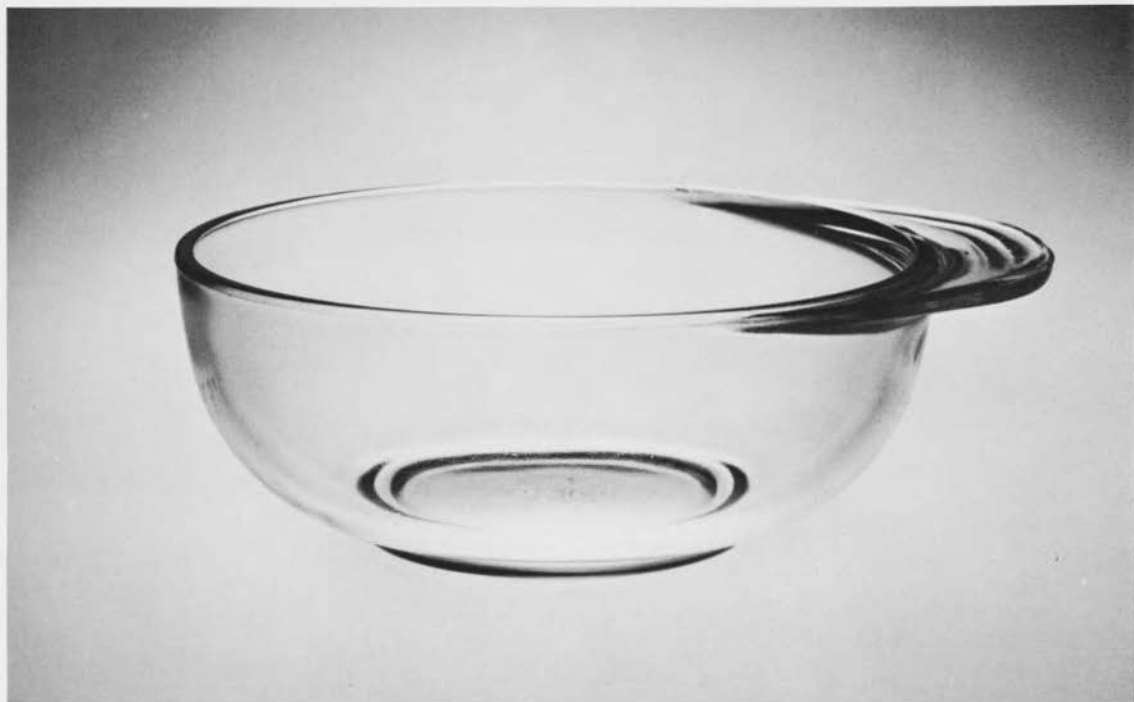
(68) Two Covered Dishes, heat resistant glass.

Ht. with cover  $3\frac{7}{8}$ " ;  $2\frac{3}{4}$ " (9.8; 7.0 cm).

lc ek

**ENGLAND**

Jobling



(69) Dish, heat resistant glass.

D. max. ax. 6 $\frac{1}{4}$ " (15.9 cm).

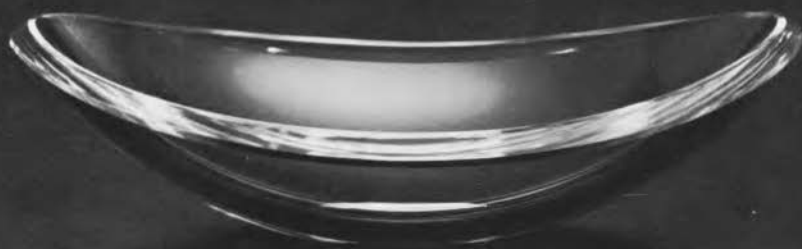
ek

**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.*

**Literature:** *Mrs. W. E. S. Turner (Helen Monro), "The Training of Students as Glass Artists,"  
Atti del III Congresso Internaz. del Vetro, Venezia, Rome, 1954, pp. 650-653.  
Pottery and Glass, March 1955, p. 87; Nov. 1957, p. 353.  
Pottery Gazette, Jan. 1958, p. 116; June 1958, p. 739.*



(70) Bowl.  
Designed by Ronald Renton.  
D. max. ax. 7 $\frac{1}{4}$ " (18.5 cm).  
lc. rl

**ENGLAND**

Juniper Workshop

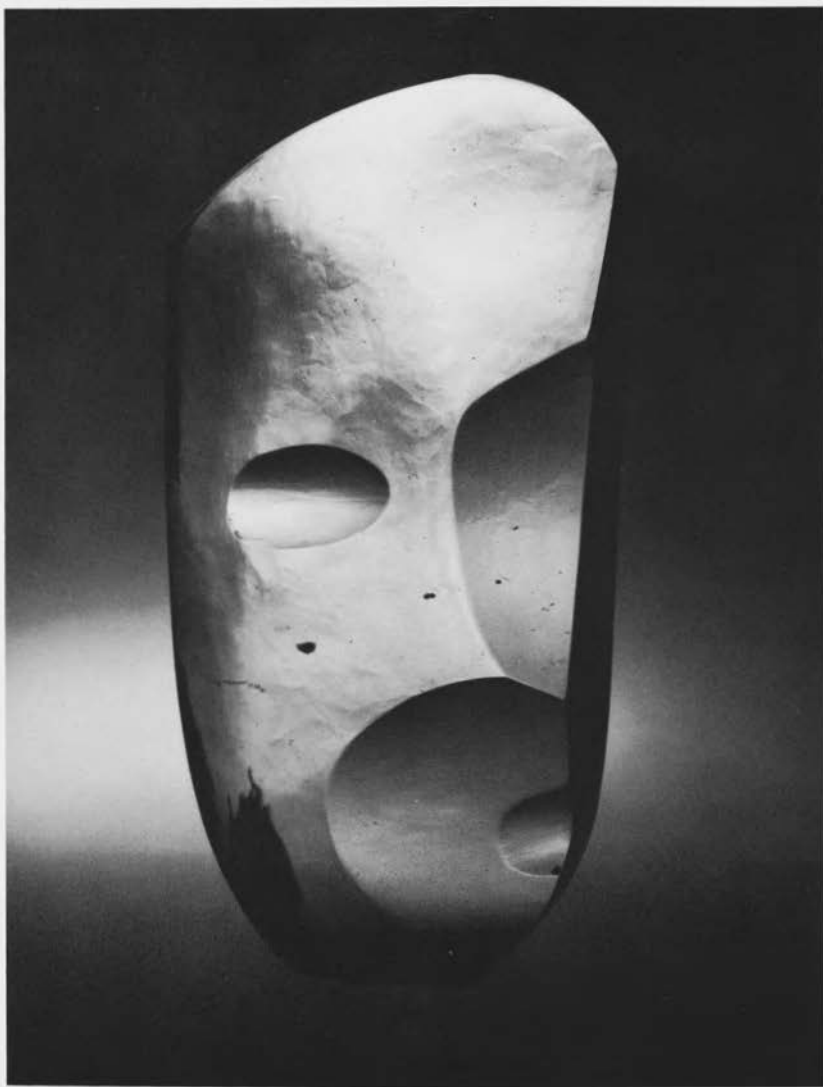


(71) Dish.

Designed by Ronald Renton.

D. max. ax.  $5\frac{3}{4}$ " (14.5 cm).

rl



(72) Head, cut.  
Designed by Val Rossi.  
Width 5 $\frac{1}{4}$ " (13.3 cm).  
gp

**ENGLAND**

Juniper Workshop

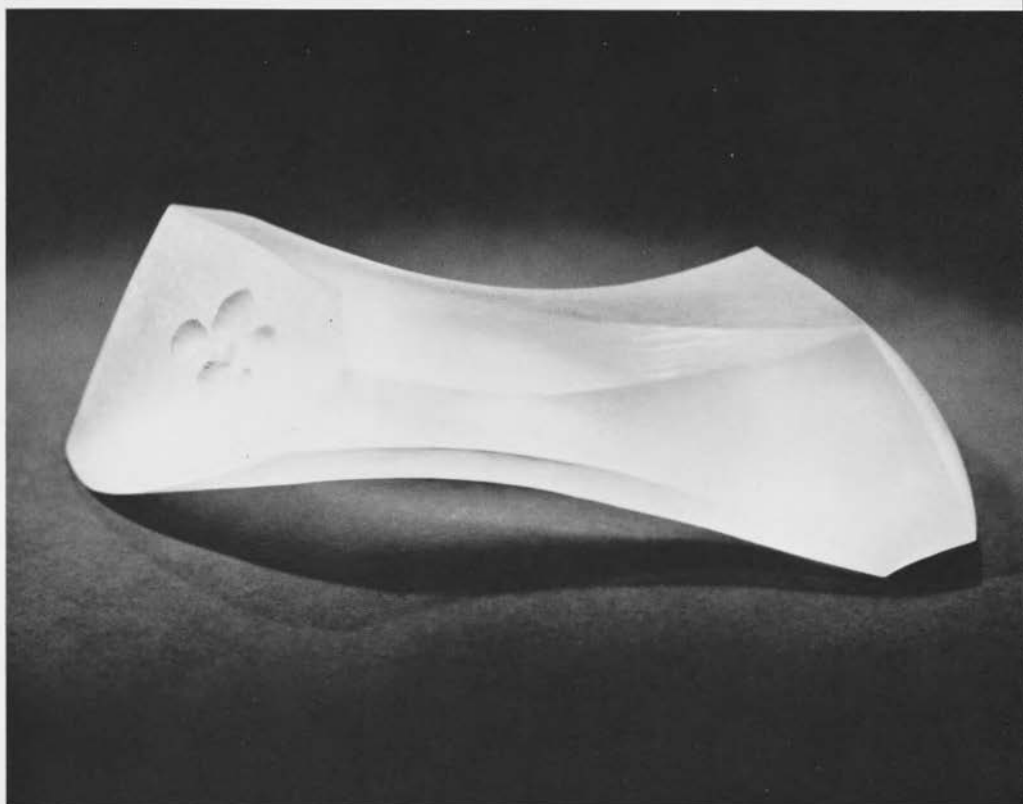


(73) Head, cut.

Designed by Val Rossi.

D. max. ax.  $4\frac{3}{4}$ " (12.0 cm).

gp



(74) Bone, engraved and cut.

Designed by Val Rossi.

Width, 9 $\frac{1}{4}$ " (23.5 cm).

gp

## ENGLAND

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.

Literature: Printed material published by the firm. Many illustrations in periodicals like *Pottery Gazette* and *Pottery and Glass*. *Journal of the Society of Glass Technology*, Aug. 1958, p. 55N.

(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.

lc

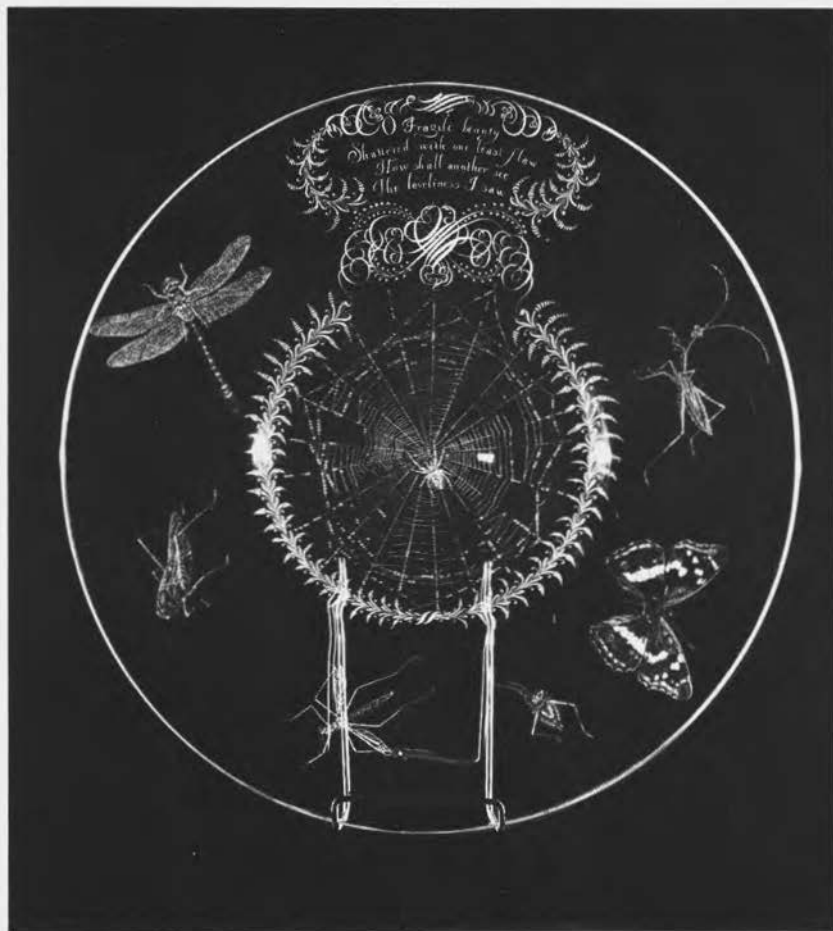




Manufacturer: *Royal College of Art, London.*

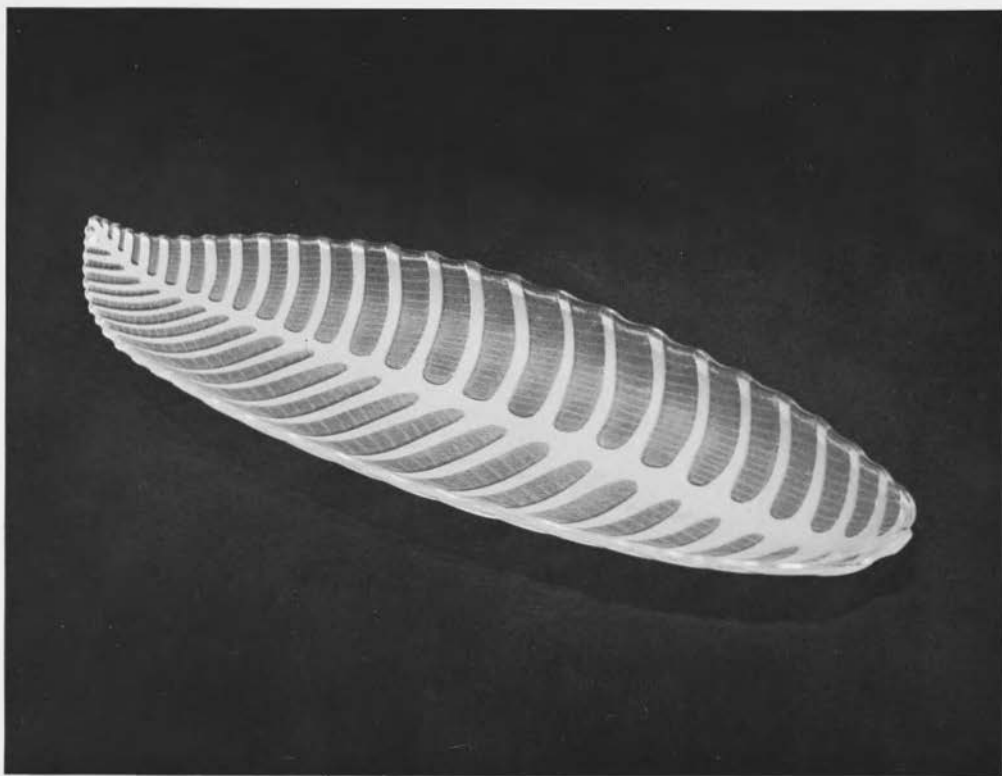
Designers: Designers associated with the College: *William M. Harris* is in his second year of a three-year course in the Department of Industrial Glass.  
*Geoffrey D. Robinson. John Pope.*

Literature: *J. Pope: Glass, May 1958, p. 216. Pottery Gazette, June 1958, p. 749.*  
*Pottery and Glass, June 1958, p. 188.*



(76) 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. ax.  $12\frac{1}{4}$ " (31.2 cm).

gp



(78) Bowl, amethyst and clear.  
Designed by W. H. Harris.  
D.  $7\frac{1}{4}$ " (18.5 cm).  
rl

## ENGLAND

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.

Designers: *John Luxton. F. H. Stuart. G. W. Stuart.*



(79) Two Goblets, air twist stems.

Designed by F. H. Stuart.

Ht.  $6\frac{3}{8}$ " ;  $7\frac{5}{8}$ " (16.1; 19.3 cm).

No. "Ariel."

lc ek rl gn



(80) Goblet, cut.  
Ht. 6" (15.4 cm).  
No. "Clifton Park."  
lc rl

ENGLAND

Stuart



(81) One Bowl and Three Beakers, cut.

Designed by G. W. Stuart.

Ht.  $2\frac{1}{8}$ "- $5\frac{1}{4}$ " (5.5-13.3 cm).

No. "Norwich."

lc 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.

Literature: *The Engraved Glass of Laurence Whistler*, Cupid Press, 1952.

Anon., "The Picture Applied," *Pottery and Glass*, Nov. 1957, p. 343ff.

*Engraved Glass 1952-1958 by Laurence Whistler*, published by Hart-Davis, London, 1958. *Country Life*, Jan. 15, 1959, pp. 102-3.



(82) Goblet, diamond-point engraved: "The Baroque of Collapse."  
Designed and engraved by Laurence Whistler.  
Ht. 8 $\frac{7}{8}$ " (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.

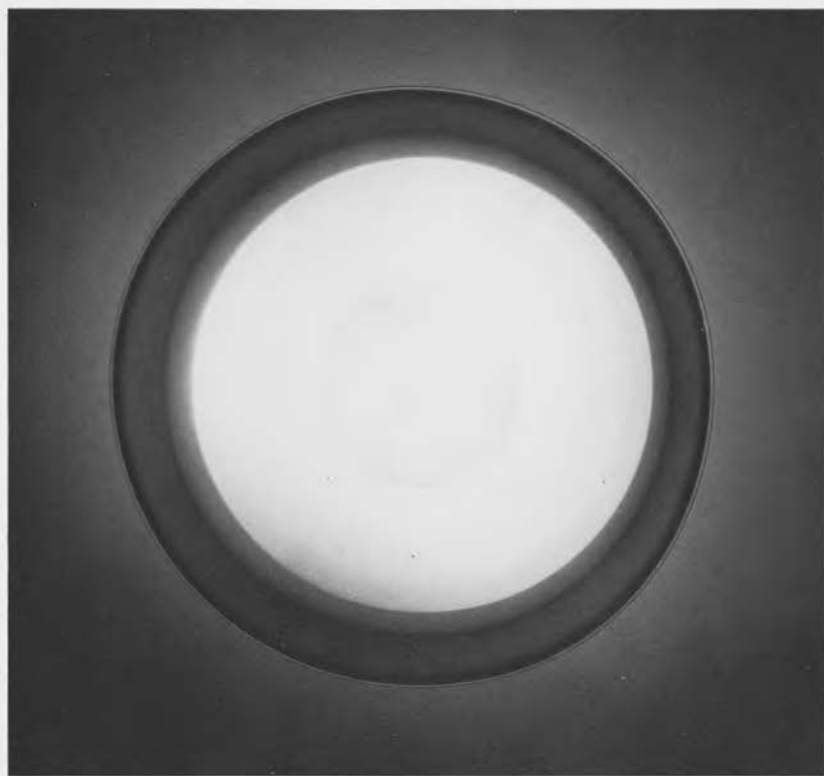


Manufacturer: *Iittala Glass Works (Karhula-Iittala Glass Works), Iittala.*

Founded in 1881; merger of Karhula and Iittala 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).

Literature: Feature articles in many periodicals; for example: *Glas im Raum*, Vol. 3, No. 1, 1955, p. 7. *Domus*, 1956-1958. *Form*, 1956-1958.



(83) Plate, clear with blue rim.

Designed by Timo Sarpaneva.

D.  $13\frac{7}{8}$ " (35.2 cm).

No. i-203.

rl gn

**FINLAND**

**Iittala**



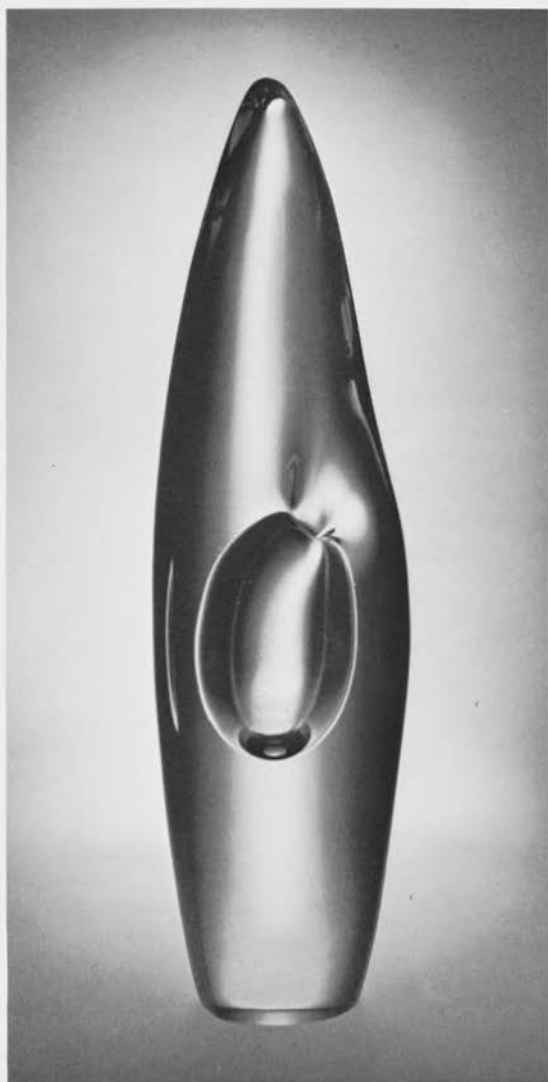
(84) Bowl, clear with blue rim.

Designed by Timo Sarpaneva.

D. 8 1/4" (21.0 cm).

No. 3813.

lc ek rl gp



(85) Vase.  
Designed by Timo Sarpaneva.  
13½" (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

**FINLAND**

**Iittala**



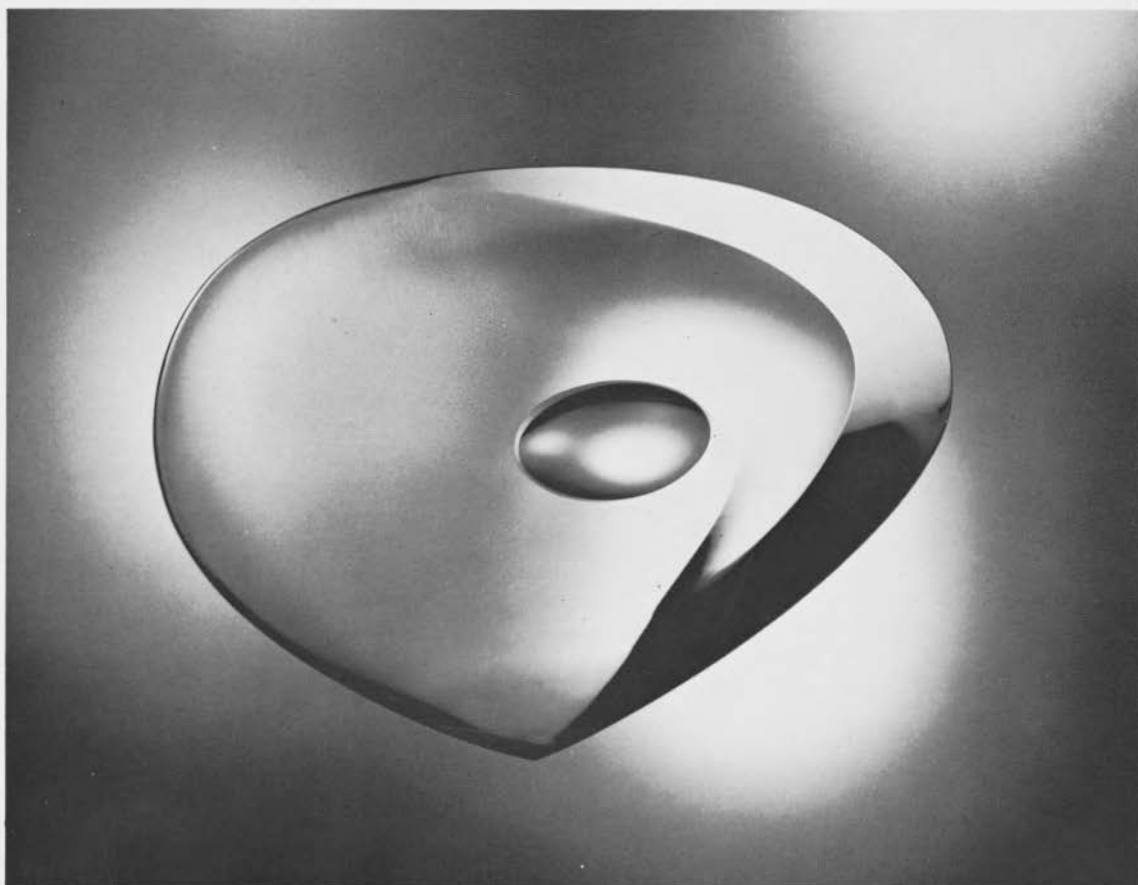
(87) Bowl, clear, cut.

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.  $10\frac{5}{8}$ " (27.0 cm).

No. 3828.

lc rl gn gp



(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 $\frac{3}{4}$ " (29.8 cm).  
No. 3590.  
lc ek rl gp



(91) Vase, pale amethyst and blue in clear glass.  
Designed by Tapio Wirkkala.  
Ht. 6¼" (16.0 cm).  
gn



(92) Vase, light blue and clear.  
Designed by Tapio Wirkkala.  
Ht. 7½" (19.1 cm).  
lc ek





(93) Vase, engraved.  
Designed by Tapio Wirkkala.  
Ht. 5 1/4" (13.3 cm).  
lc ek rl

## FINLAND

Manufacturer: Notsjö (Wärtsilä—Notsjö Glass Works),  
Notsjö, Helsinki

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

Designers: *Kaj 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.

Literature: Printed material published by the firm. *Design Quarterly*, 37, 1957.  
*Glas im Raum*, Vol. 4, No. 4, 1956, pp. 6-7.



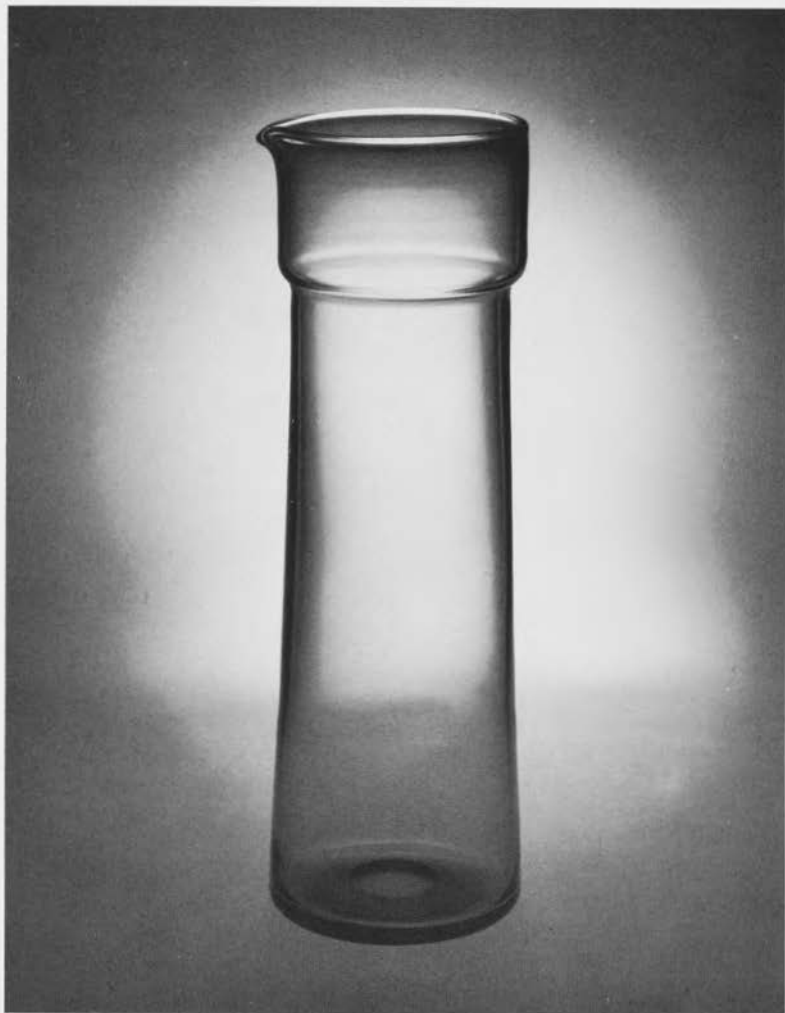
(94) Bird, greenish-gray with bubbles.

Designed by Kaj Franck.

Ht.  $2\frac{3}{8}$ " (6.0 cm).

No. KF-224.

rl gn



(95) Decanter, pale olive-gray.

Designed by Kaj Franck.

Ht. 9½" (24.2 cm).

No. 2100.

ek

## 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 Dufrené Studio*; professor's diploma in Decorative Composition from the *Ecole des Beaux Arts*.

Literature: *France Actuelle*, VIII, Jan. 1, 1959, pp. 3-8.  
Printed material published by firm.



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

## FRANCE

Manufacturer: *Cristalleries Royales de Champagne (Soc. Anon. Verreries Vve. G. Marquot & Fils), Bayel and Paris.*

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

Designers: *Mr. Helbert. Michel Hennique. J. Hruby.  
C. L. F. Meissirel Marquot. Simone Pernot.*



(97) Bowl.  
D. 10" (25.5 cm).  
No. "Corbeille Vesuve" 2.  
rl



(98) Vase, cut.  
Ht. 10" (25.5 cm).  
No. "Vulcain" 2/0.  
gp

## FRANCE

Manufacturer: *Cristalleries de Saint-Louis, Paris.*

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.

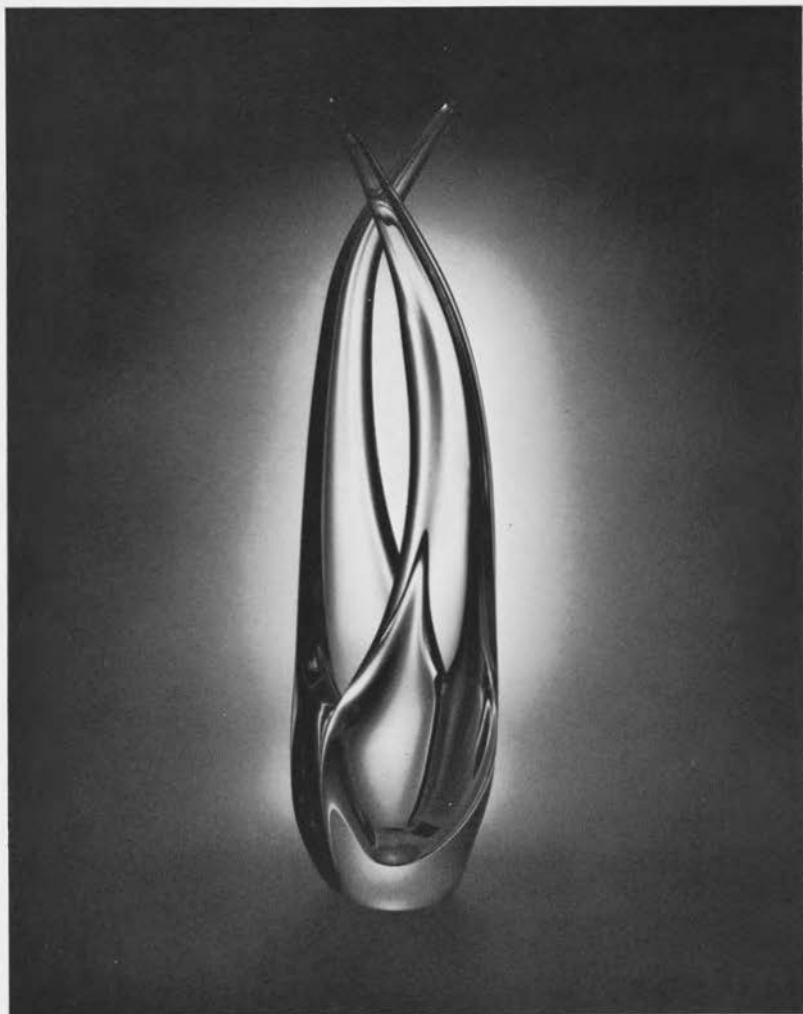
Ht.  $9\frac{3}{4}$ " (24.7 cm).



Manufacturer: *Cristalleries & Verreries Réunies de Choisy-le-Roi*  
(*Cristallerie de Sèvres*), Choisy-le-Roi.

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

Literature: *Aspects . . .*, Liège, 1958, p. 54.



(100) Vase.  
Ht. 20½" (52.0 cm).

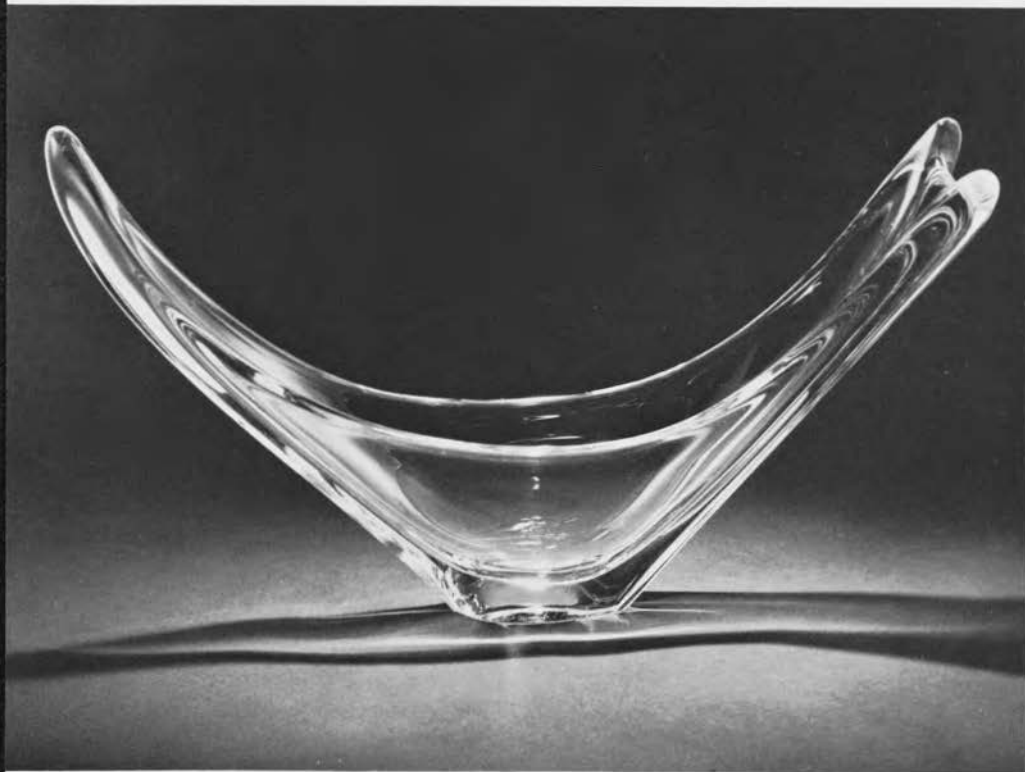
## FRANCE

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.

Literature: Printed material published by firm. Articles in *Mobilier et Décoration*. R. Moutard-Uldry, *Daum, Cristallerie de Nancy*, n.d. *Aspects . . .*, Liège, 1958, pp. 58-59.



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

Manufacturer: *Madame Felicia Fuste de Braun*, Bagnollet-Seine.

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



(102) Vase, engraved.

Designed and engraved by Felicia Fuste de Braun.

Ht.  $11\frac{1}{4}$ " (28.5 cm).

## FRANCE

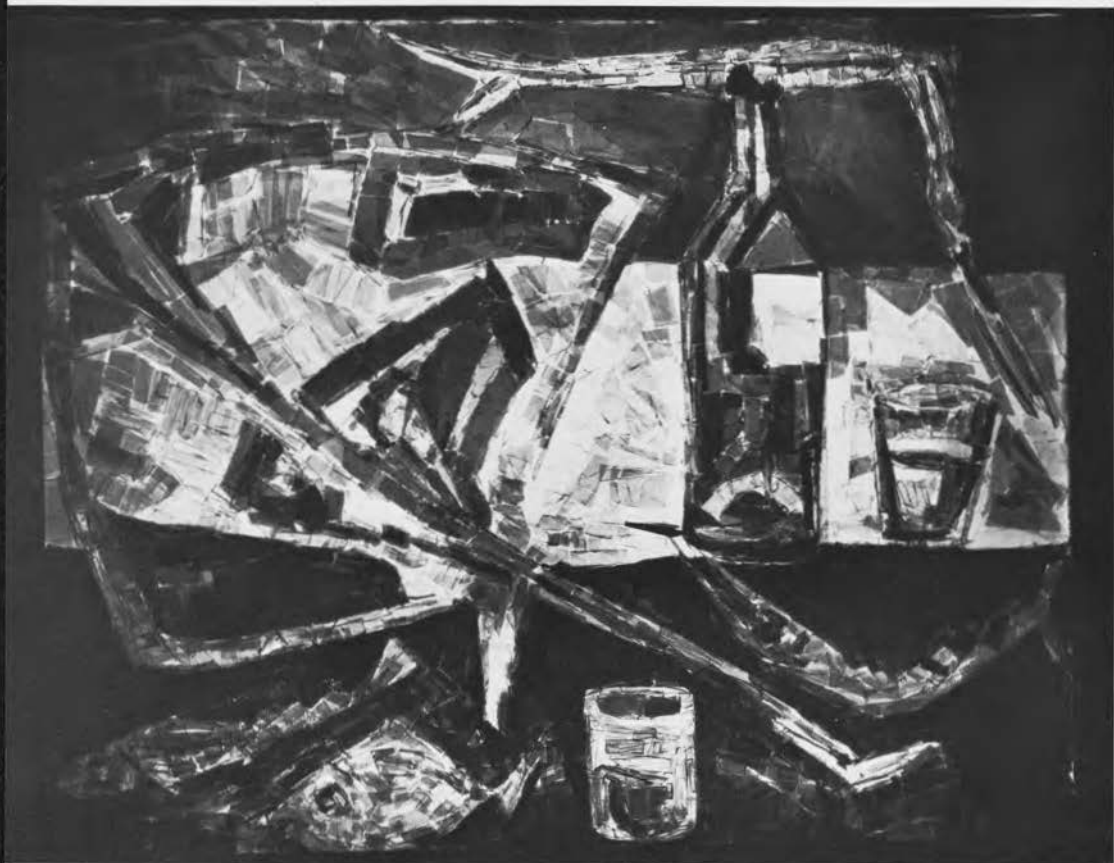
Manufacturer: *Les Gémmaux de France (Roger Malherbe-Navarre), Paris.*

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.

Designers: *Roger Bezombes; born about 1910. Chevolleau.*

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

Literature: *A. Karlikow, "Gemmaux: Paintings in Glass," Craft Horizon, XVII, Nov.-Dec. 1957, pp 20-3. Many articles in French Newspapers.*



(103) Still Life with Fish, multicolored fused glass.

Designed by Lise Driout.

23" x 24" (58.5 x 61.0 cm).

lc ek rl gn



(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

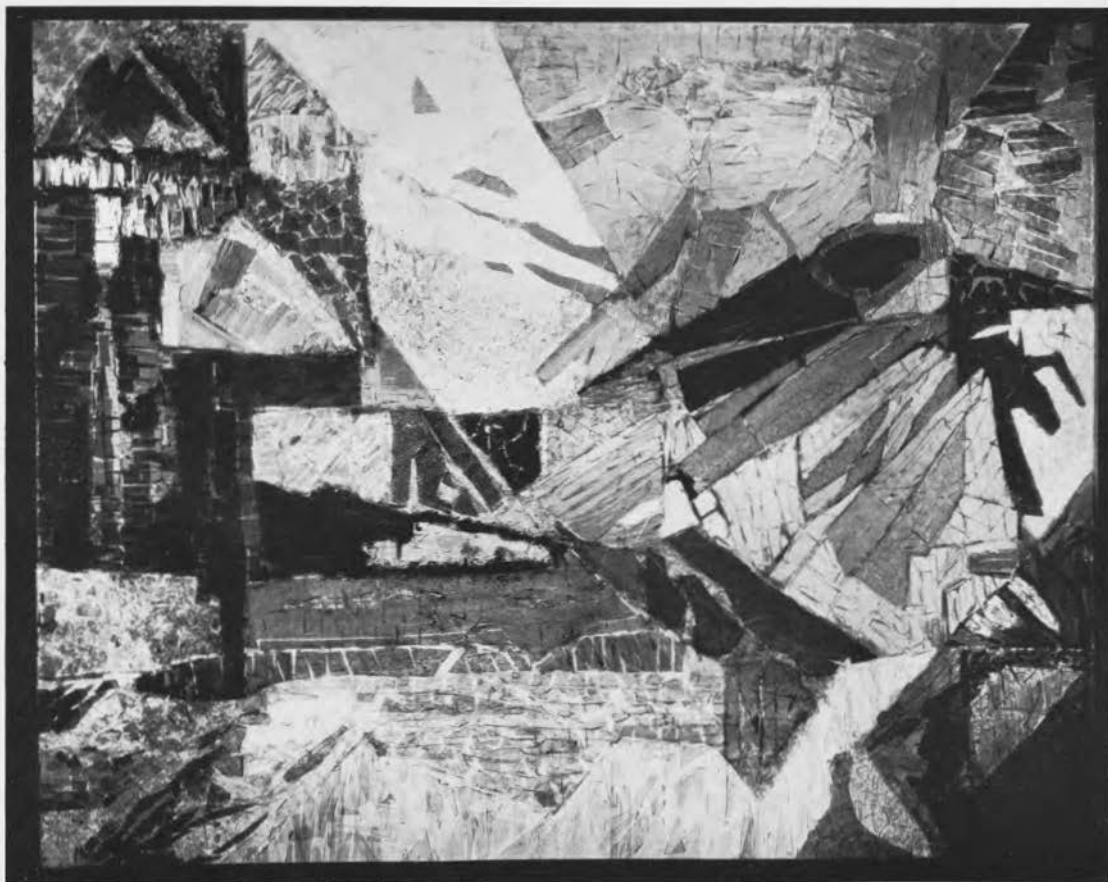


(105) Still Life with lobster, multicolored fused glass.

Designed by Chevolleau.

24" x 36" (61.0 x 91.5 cm).

lc ek rl gn



(106) Under Water Landscape, multicolored (predominantly blue) fused glass.

Designed by Michèle Lanoir.

31" x 38½" (79.0 x 98.0 cm).

gp

FRANCE

Manufacturier: *Jean Hautin-Guiraut, Alge de Venosc, Isère.*



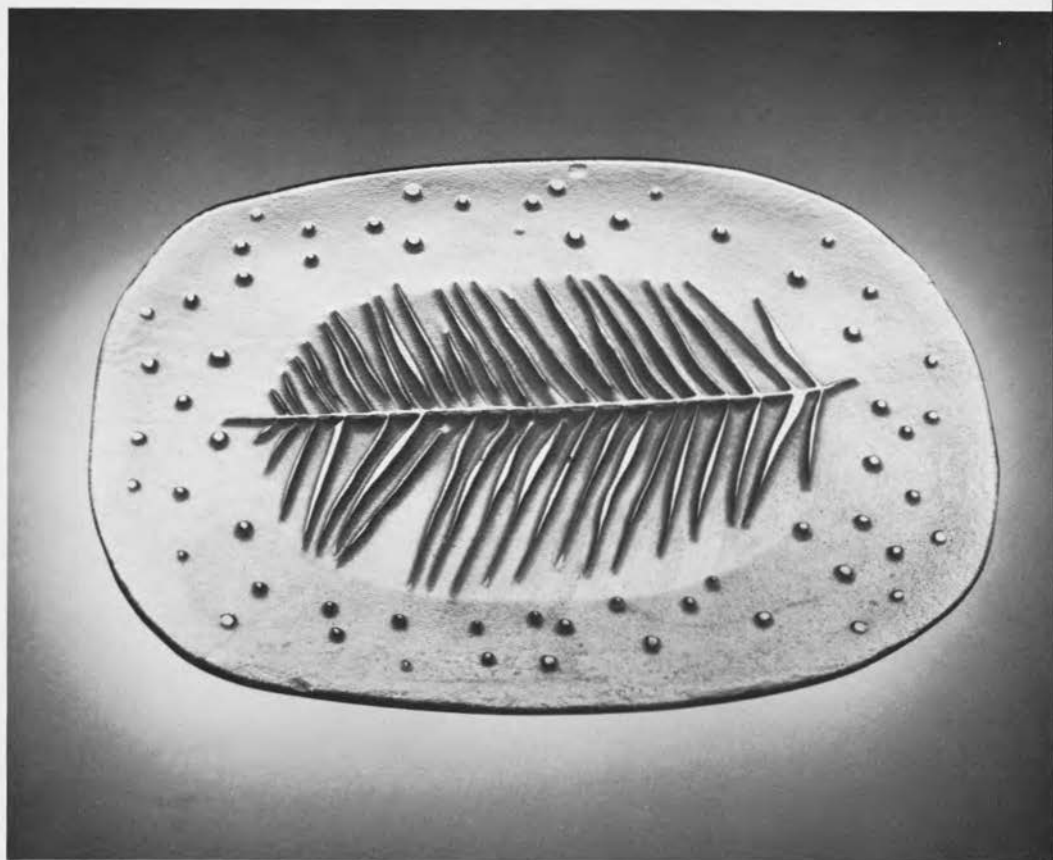
(107) Vase, engraved.  
Designed and engraved by Jean Hautin-Guiraut.  
Ht. 11" (28.0 cm).



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.

Literature: M. Ingrand, "La Décoration du Verre Plat," *Atti del III Congresso Internaz. del Vetro, Venezia, Rome, 1954*, p. 687.



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

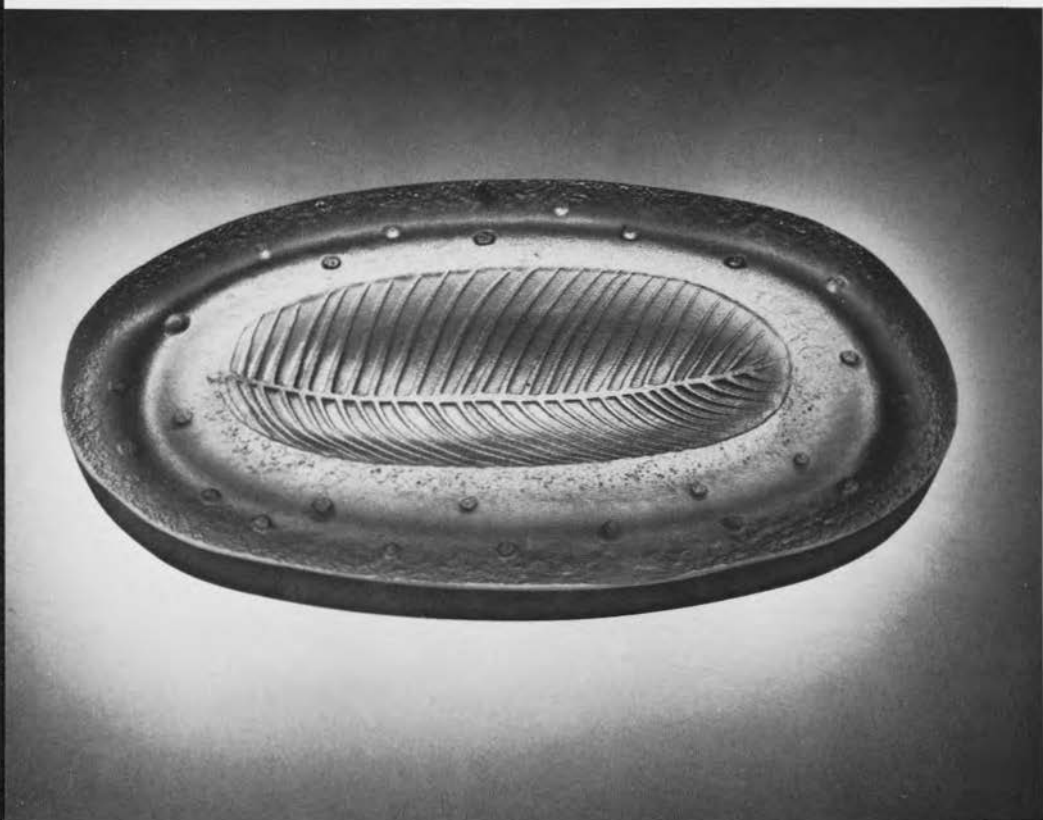
Designed by Max Ingrand.

D. max. ax.  $17\frac{3}{4}$ " (45.0 cm).

gn gp

FRANCE

Ingrand



(109) Platter, greenish, "frosted" surface, sand-blasted and acid etched.  
Designed by Max Ingrand.  
D. max. ax.  $17\frac{1}{4}$ " (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.  $16\frac{3}{4}$ " (42.5 cm).  
No. "Caraïbes."

## 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 mediaeval 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.

Manufacturer: *Beyer & Company, A.G., Neustadt-Waldnaap, Bavaria.*

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.*

Literature: H. Dirr, "Beyer-Kristall . . .," *Die Schaulade*, No. 12, 1958.



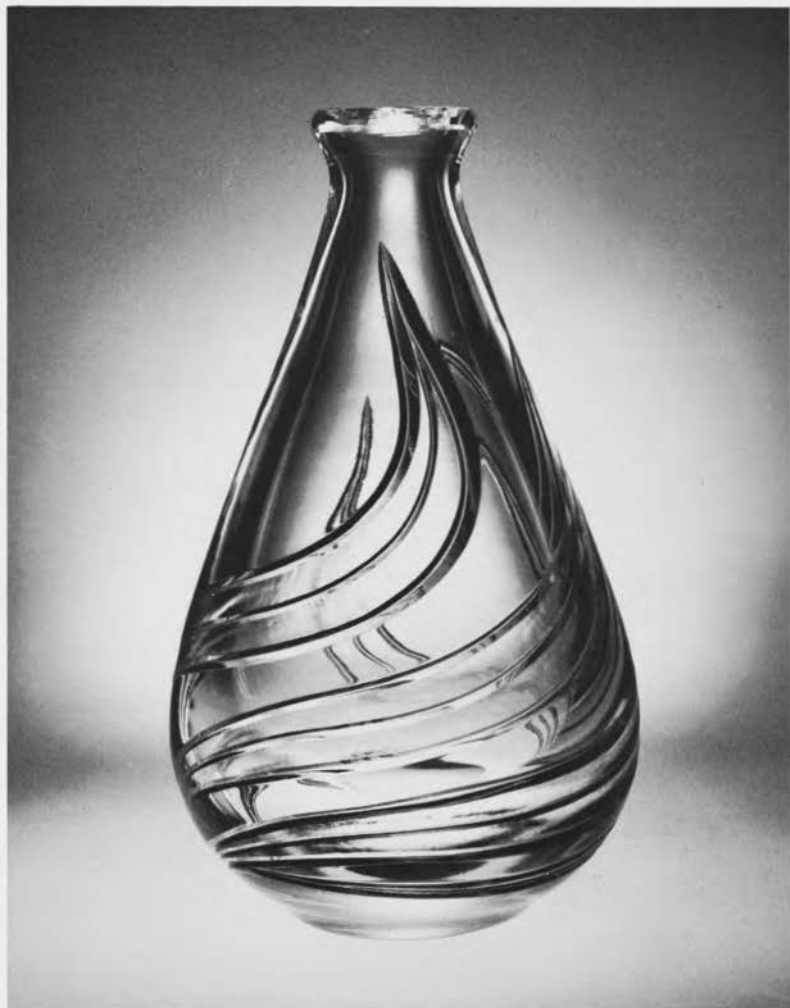
(111) Vase, cut.  
Designed by  
Franz Beran.  
No. 540/15 "Expo."  
lc

## GERMANY

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

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

Designer: *Nora Ortlieb (see "N. Ortlieb").*



(112) Vase, cut.  
Designed by Nora Ortlieb.  
Ht. 8" (20.3 cm).  
No. 6011.

Manufacturer: *Gralglashütte GmbH, DürnaulGöppingen.*

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.  $3\frac{7}{8}$ "- $7\frac{3}{8}$ " (9.8-18.7 cm).

No. 212.

lc ek

**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.  $3\frac{3}{8}$ ";  $4\frac{1}{8}$ "  
(8.5; 10.5 cm).

No. A-212/9-10.

ek rl







(116) Set of Six Glasses, pale gray and clear.

Designed by Th. H. Baumann.

Ht. 2"-5 $\frac{1}{4}$ " (5.0-13.3 cm).

No. A-3115.

lc ek rl gn

**GERMANY**

Gralglas



(117) Vase, gray and clear.

Designed by Th. H. Baumann.

Ht. 11½" (29.2 cm).

No. 3181.

9P



(118) Bowl, light amber-gray.  
Designed by Th. H. Baumann.  
D. max. ax.  $8\frac{1}{8}$ " (20.5 cm).  
No. D-3102/21.  
lc

## GERMANY

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.  $2\frac{3}{4}''$ - $5\frac{1}{2}''$  (7.0-14.0 cm).  
No. "Präsident" 687.  
ek gn



(120) Two Goblets  
Designed by Alfred Günther.  
Ht.  $2\frac{3}{4}$ " ,  $4\frac{1}{8}$ " (7.0, 10.5 cm).  
No. "Mosel."  
lc 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 Kahla-Konzern, Jena and the Vereinigten Farbenglaswerke, Zwiesel.

Literature: *Glas im Raum*, Vol. 4, No. 12, 1956, pp. 1-3.  
*Die Kunst und das Schöne Heim*, April 1958, p. 231.



(122) Covered Dish, heat resistant glass.

Designed by Heinz Löffelhardt.

D. max. ax. 11 $\frac{3}{4}$ " (29.8 cm).

lc ek

**GERMANY**

Jenaer Glaswerk



(123) Covered Dish, heat resistant glass.

Designed by Heinz Löffelhardt.

D. max. ax.  $12\frac{3}{4}$ " (32.5 cm).

lc





(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  $1\frac{3}{4}$ " (4.5 cm);  
D. platter ca. 11" (28.0 cm).  
lc ek rl gn gp

## GERMANY

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).

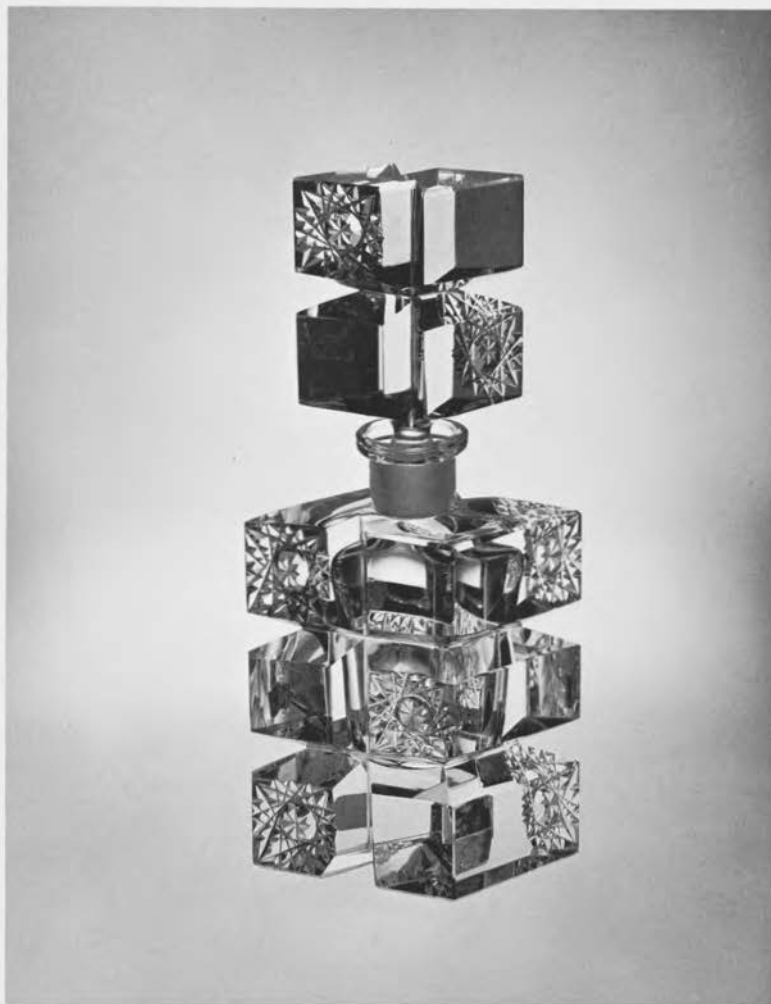
No. "Marina" (Lugano) 6006/00/18.

lc rl gn

Manufacturer: *Kristallglas GmbH, Oberursel, Oberursel/Taunus.*

Founded in 1947 by Messrs. P. Burkert and R. Seibt  
(formerly Czechoslovakia).

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



(126) Perfume Bottle, cut.  
Designed by Franz Burkert.  
Ht. with stopper  $7\frac{1}{2}$ " (19.0 cm).  
No. 1210-9.  
lc gn

**GERMANY**

Kristallglas Oberursel



(127) Perfume Bottle, cut.  
Designed by Franz Burkert.  
Ht. with stopper  $7\frac{1}{2}$ " (19.0 cm).  
No. 1210.  
lc 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.

Literature: *Glas im Raum*, Vol. 4, No. 10, 1956, pp. 3-5. Series of catalogues published by the Bund der Kunsthandwerker E. V., Stuttgart.  
R. Pöeverlein and H. Wendel, "Der Glasschleifer Hanns Model," *Werkkunst*, Vol. 20, No. 3, 1958. Anon., "Der Glasschleifer Hanns Model," *Kunst und Kunsthandwerk*, Vol. 4, July-August 1958, pp. 17-22.



(128) Facetted block, cut and engraved.

Designed by Hanns Model.

Ht.  $4\frac{1}{4}$ " (10.7 cm).

No. W.

gp

**GERMANY**

Model



(129) Animal and Fish, cut and engraved.

Designed by Hanns Model.

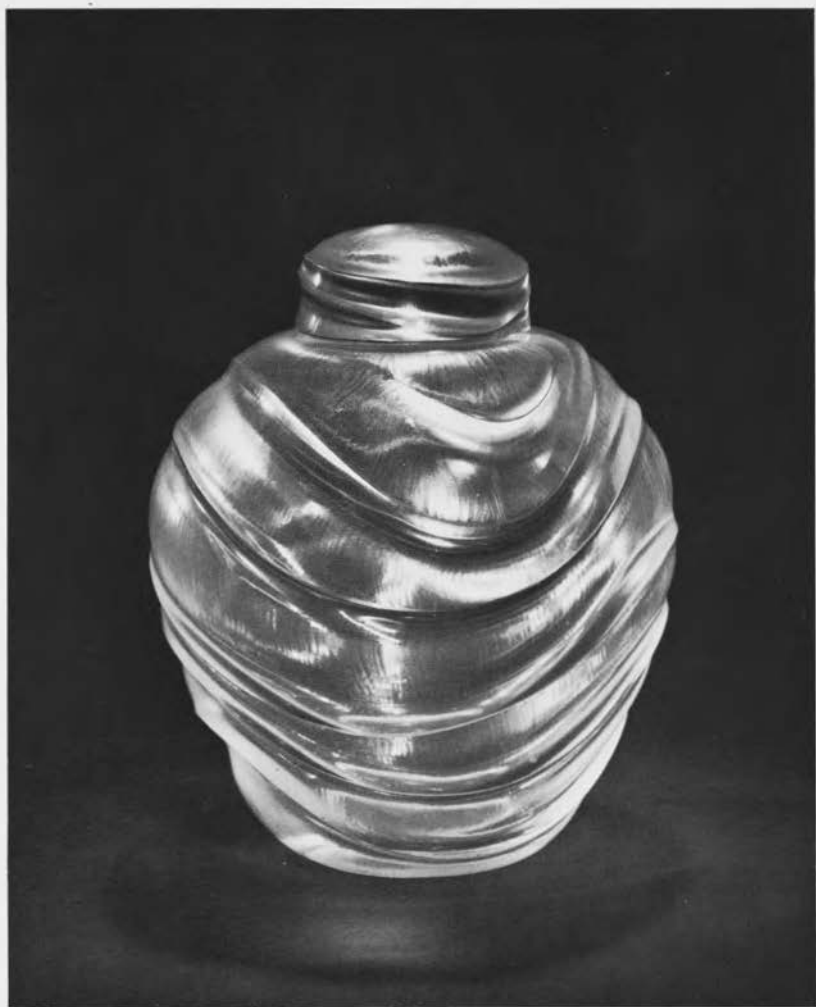
Widths,  $5\frac{1}{2}''$ ,  $4\frac{3}{4}''$  (14.0, 12.0 cm).

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.  $4\frac{3}{4}$ " (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. Gangkofner*; 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," *Quer durch die Glashütte*, 3, June 1953. *Aspects . . .*, Liège, 1958, p. 19. *Glas im Raum*, 1954-1956. *Die Kunst und das Schöne Heim*, Dec. 1958, p. 10. *A. F. Gangkofner*, in: *Glastechnische Berichte*, 30, 1957, p. 482; *Die Schaulade*, 1956, pp. 526-7.

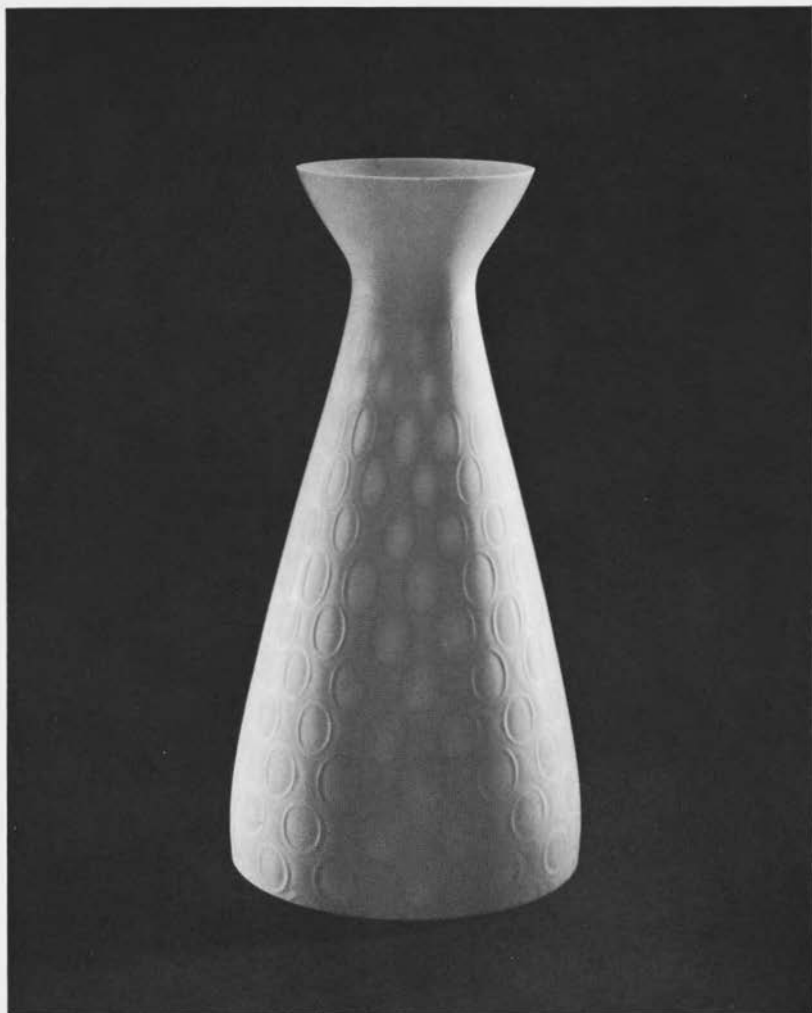


(132) Set of Eight Goblets. Designed by A. F. Gangkofner.

Ht.  $3\frac{5}{8}$ "- $7\frac{5}{8}$ " (9.2-19.5 cm).

No. "Iris."

lc 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, Haida; worked as designer, engraver and cutter; independent since 1936; in Bavaria since 1946; about 40 employees.

Literature: *Kunst und Handwerk*, III, Jan.-Feb. 1959, pp. 27-28.



(134) Vase, "frosted," flecked with red.

Designed by Emil Rimpler.

Ht.  $8\frac{5}{8}$ " (22.0 cm).

No. 405.

## GERMANY

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: 3<sup>3</sup>/<sub>4</sub>" (9.5 cm).

gp



(136) Three Goblets, clear, pale gray base.

Designed by Elsa Fischer-Treyden.

Ht.  $3\frac{1}{4}''$ - $6\frac{1}{2}''$  (8.2-16.5 cm).

rl

## GERMANY

Manufacturer: *Albin Schaedel, Arnstadt/Thuringia.*

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

Literature: F. Kämpfer, *Albin Schaedel-Glaskunst*, Institut für Angewandte Kunst, 1957. *Glas im Raum*, Vol. 3, No. 11, 1955, p. 8. *Glaswelt*, Aug. 1958, No. 14, p. 10.



(137) Vase, ruby-red.  
Designed by Albin Schaedel.  
Ht.  $3\frac{3}{4}$ " (9.5 cm).  
ek gn



(138) Bowl, pale amber, amber and amethyst prunts.

Designed by Albin Schädel.

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

ek

GERMANY

Schäedel



(139) Bottle, light amber with amethyst *lattice*.  
Designed by Albin Schaedel.  
Ht. 8 1/4" (21.0 cm).  
ek gn gp



Manufacturer: *Marianne Schoder, 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 Schoder.

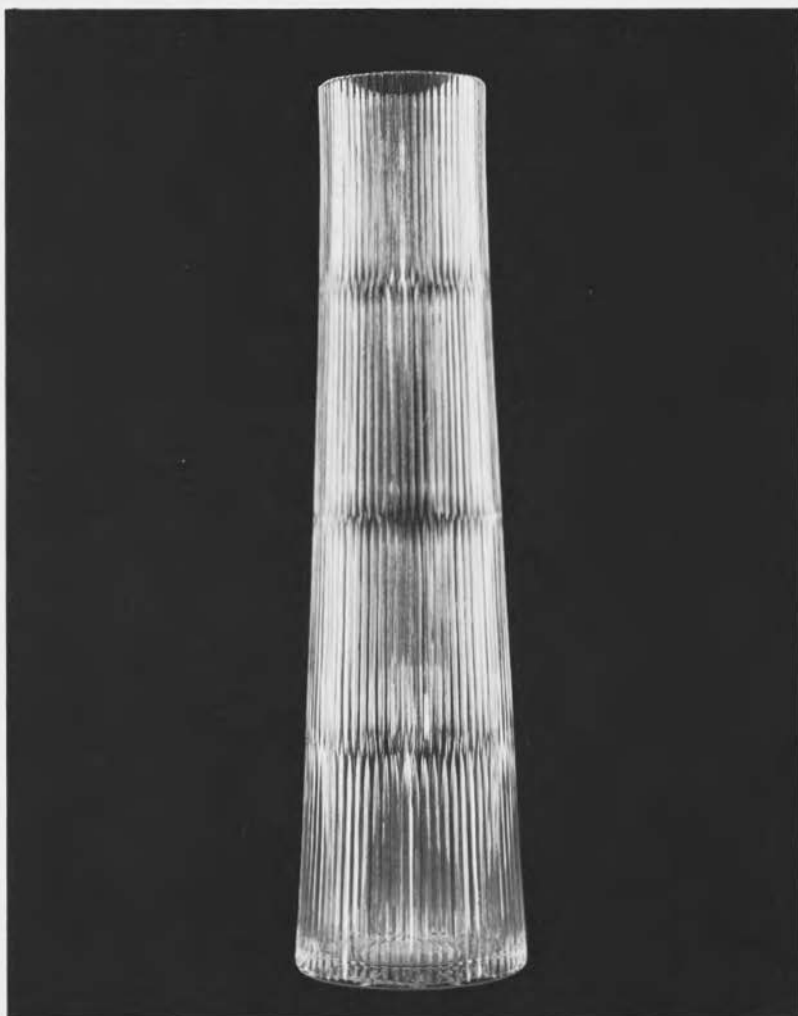
Ht. 4" (10.2 cm).

## GERMANY

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 Rothmund, Stephan Erdös).

Literature: *Glas im Raum*, Feb. 1955, p. 14; Jan, 1956, pp. 4-5.  
*Aspects . . .*, Liège, 1958, p. 22.



(141) Vase, cut.  
Ht. 18 $\frac{1}{4}$ " (46.5 cm).  
No. S-967.  
gp



(142) Bowl, engraved.  
Ht.  $5\frac{3}{4}$ " (14.5 cm).  
gp

## GERMANY

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.  $12\frac{1}{8}$ " (30.7 cm).

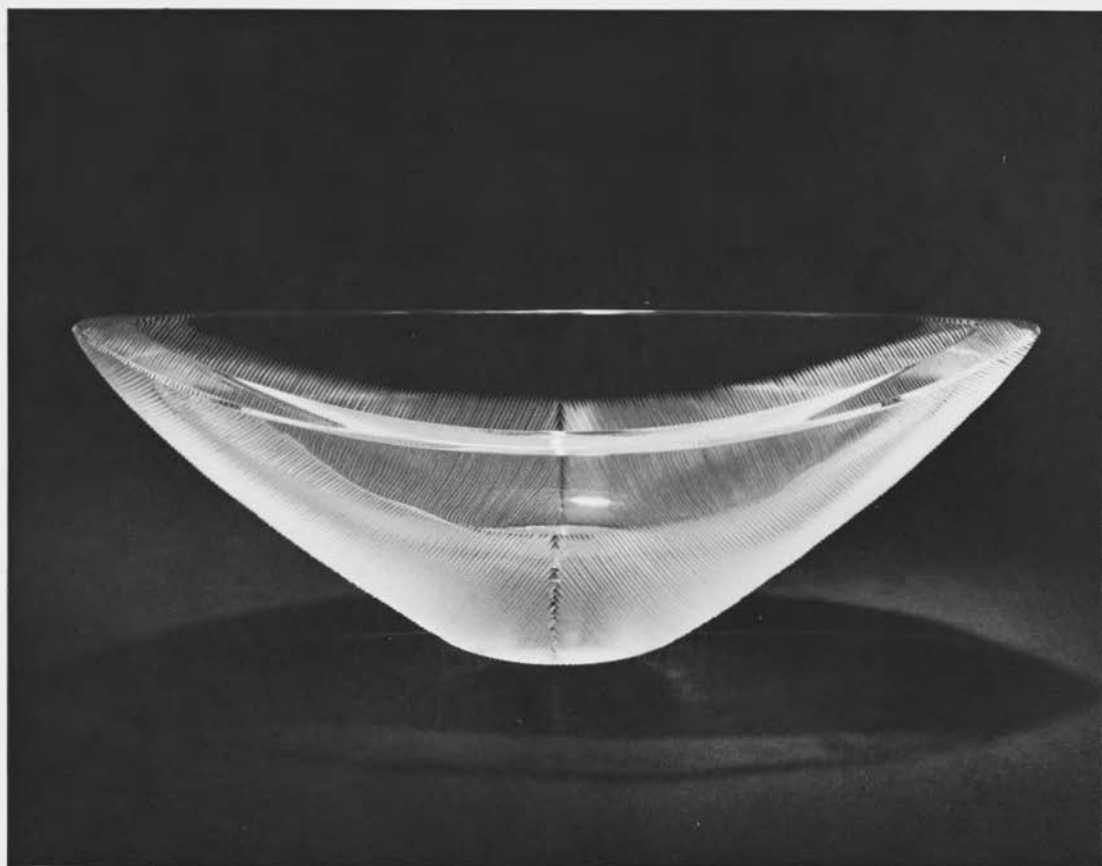
gp



(144) Vase, engraved.  
Designed by Konrad Habermeier.  
Ht.  $9\frac{1}{4}$ " (23.5 cm).  
gp

**GERMANY**

Fachschule Schwäbisch-Gmünd



(145) Bowl, cut.

Designed by Konrad Habermeier.

D. max. ax.  $10\frac{1}{4}$ " (26.0 cm).

gp

Manufacturer: *Johannes Stuhl, Wilhelmshaven.*

Engraves and cuts glass; formerly Grünberg, Silesia.

Literature: *Glaswelt*, No. 12, 1958, pp. 10-11. *Glas im Raum*, Vol. 4, No. 12, 1956, p. 10.



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

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.*

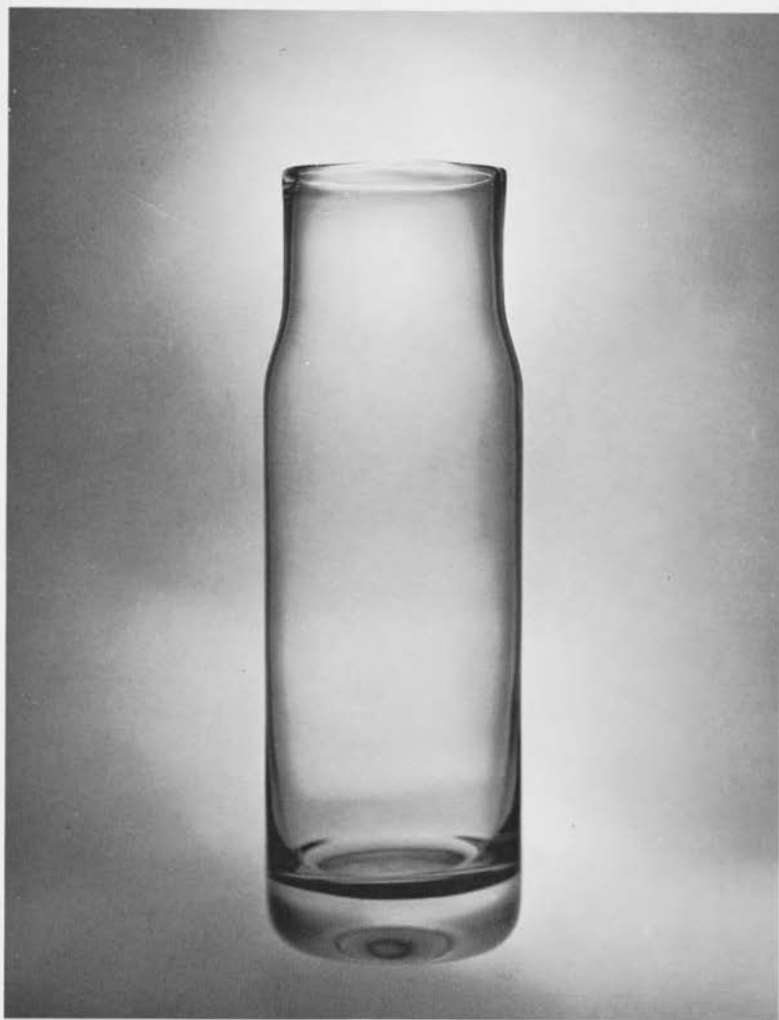
Literature: *R. Süssmuth, Glas und Gläser, Frankenberg-Eder, 1952. Glas im Raum, Vol. 2, No. 1, 1954, p. 16. Die Kunst und das Schöne Heim, Feb. 1958, p. 198.*



(147) Pitcher and Two Beakers. Designed by Richard Süssmuth  
Ht. pitcher  $11\frac{1}{8}$ " (28.3 cm). Ht. beaker  $4\frac{5}{8}$ " (11.7 cm).  
No. S-2 and B-67/2.

rl





(148) Vase, pale gray and clear.  
Designed by Richard Süssmuth.  
Ht.  $12\frac{1}{2}$ " (31.7 cm).  
No. 170/5/RT.  
lc ek gn

## GERMANY

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").

Literature: *Glas im Raum*, Vol. 3, No. 5, 1955, p. 7.



(149) Beaker, honey-colored and clear.

Designed by Heinz Löffelhardt.

Ht.  $5\frac{3}{8}$ " (13.6 cm).

gp



(150) Four Goblets.  
Designed by Heinz Löffelhardt.  
Ht. 5" (12.7 cm).  
lc rl

**GERMANY**

Farbenglas Zwiesel



(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).  
No. 2005, 2011.

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.*

Literature: *Glas im Raum*, Vol. 4, No. 6, 1956, p. 9. H.-R. Thiel, "Rolf E. Rehfeld. 10 Jahre Glasgestaltung," *Glaswelt*, No. 19, 1957, pp. 10-11.



(152) Six Goblets.

Designed by Rolf Eugen Rehfeld.

Ht.  $3\frac{1}{8}''$ -8'' (8.0-20.3 cm).

rl

**GERMANY**

Vestische Glashütte



(153) Four Goblets.

Designed by Rolf Eugen Rehfeld.

Ht.  $2\frac{5}{8}$ "- $5\frac{3}{8}$ " (6.7-13.6 cm).

rl



(154) Four Goblets and One Bowl, clear with olive tinge.

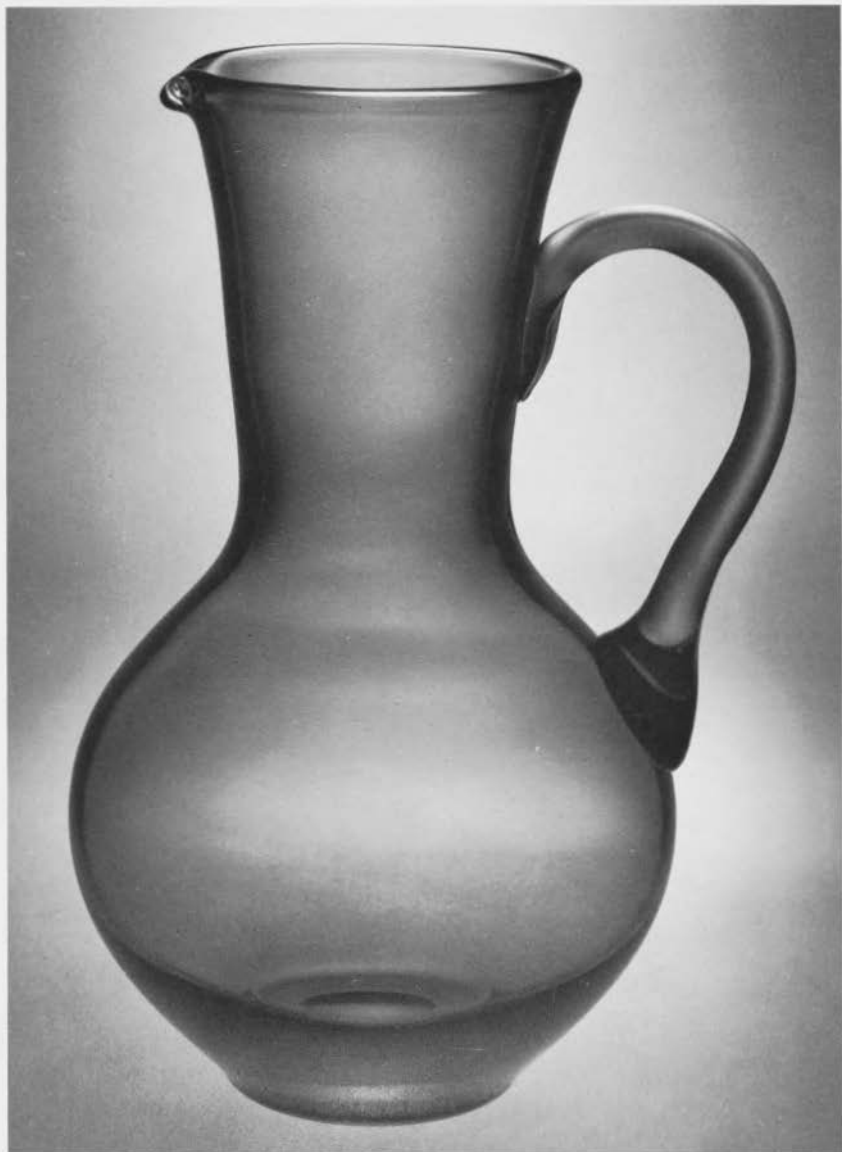
Designed by Rolf Eugen Rehfeld.

Ht.  $2\frac{1}{2}''$ - $5\frac{1}{2}''$  (6.3-13.6 cm).

ek rl gn

**GERMANY**

Vestische Glashütte



(155) Pitcher, pale green.  
Designed by Rolf Eugen Rehfeld.  
Ht. 9 $\frac{1}{4}$ " (23.5 cm).



Manufacturer: *Rudolf Wagner, Zwiesel/Bavaria.*  
Glass decorator.



(156) Bowl, engraved.  
Designed and engraved by Rudolf Wagner.  
D.  $9\frac{5}{8}$ " (24.5 cm).  
No. ST/GR.  
lc ek rl gn

## GERMANY

**Manufacturer:** *Württembergische Metallwarenfabrik (WMG), Geislingen/Steige.* Founded in 1853 as manufacturer of brass and copper table ware; under present name since 1880; establishment of a glassfactory in 1883; total number of employees: about 7000; glassproducts: 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, flat ware, 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, und 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 table ware (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.

**Literature:** *Glas im Raum*, Vol. 4, No. 7, 1956 pp. 1-4. *Glasforum*, Vol. 6, 1958 p. 36.

(157) Bowl,  
pale olive and pink.

Designed by  
Erick Jachmann.  
Ht. 5 1/8" (13.0 cm).  
lc gn





(158) Vase, green and pink.  
Designed by Erich Jachmann.  
Ht. 10" (25.4 cm).  
No. 22251.  
lc

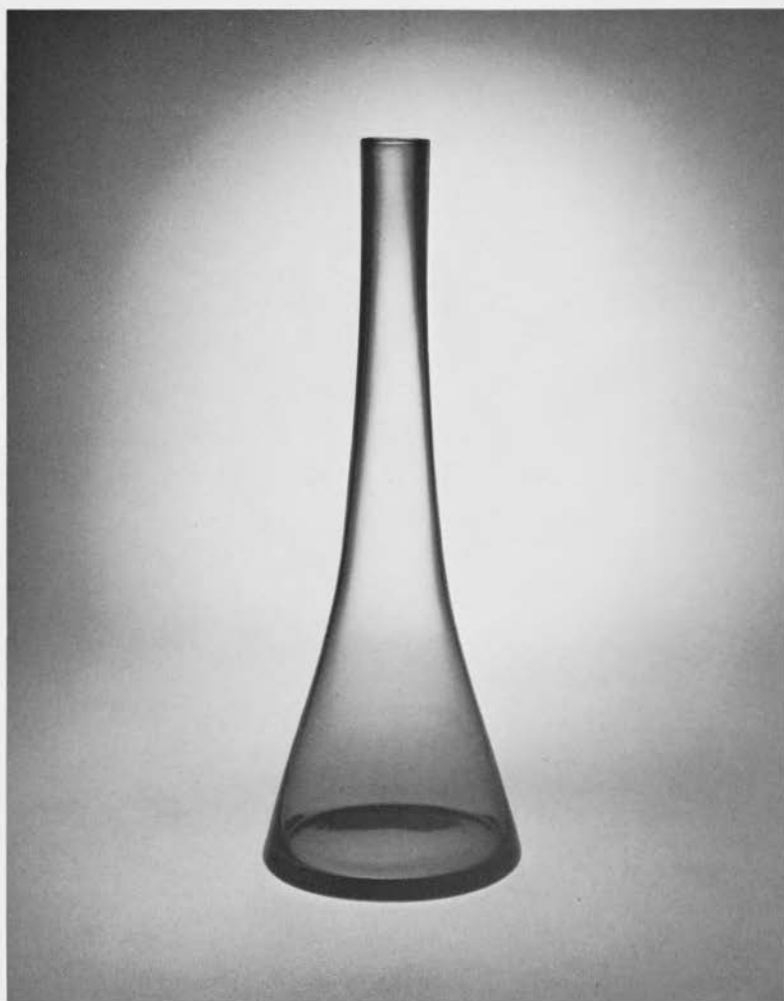


(159) Vase.  
Designed by Günter Kupetz.  
Ht.  $13\frac{1}{8}$ " (33.4 cm).  
gp

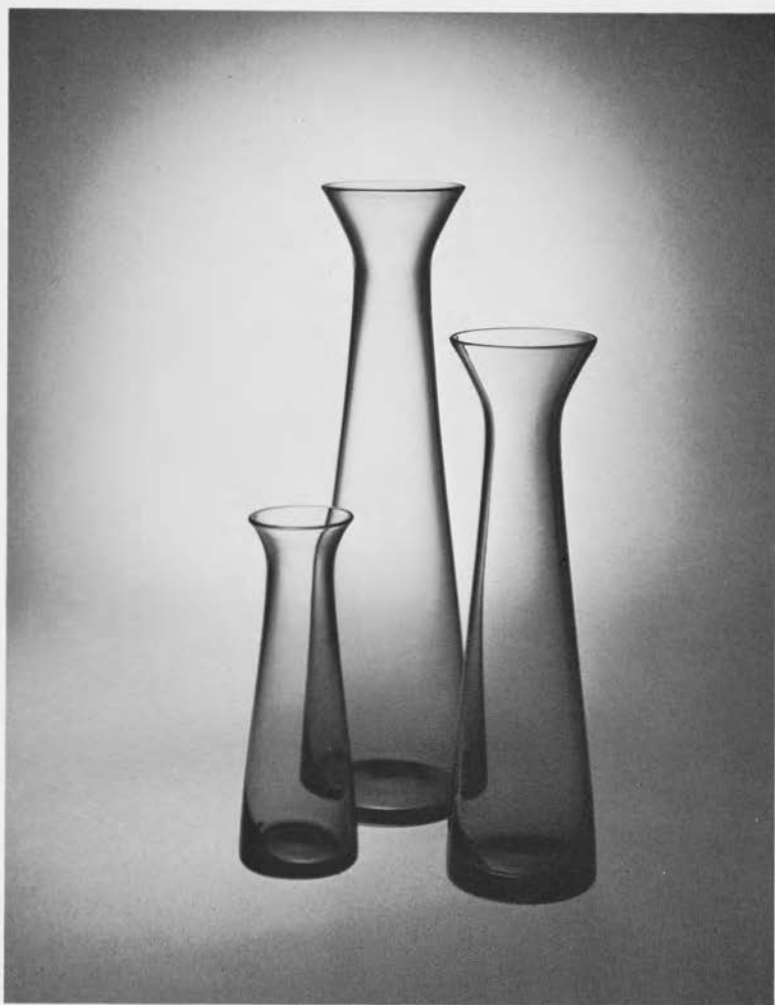


(160) Two Vases, pale blue-gray.  
Designed by Sigrid Kupetz.  
Ht.  $2\frac{3}{8}$ " ;  $5\frac{3}{4}$ " (6.0; 14.0 cm).  
lc ek rl gn

GERMANY  
WMG



(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.  $5\frac{5}{8}''$ - $10\frac{5}{8}''$  (14.3-27.0 cm).  
lc ek rl gn

## GREECE

In Greece there does not seem to have been glass production of any stature since ancient times.



Manufacturer: *Hellenic Company of Chemical Products & Fertilizers, Ltd.*,  
Athens and Piraeus.

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*.

Literature: *Glass* (published in England), 29, July 1952, p. 276.



(163) Plate, acid etched.  
Designed by Despo Lazaridou.  
D. 17½" (45.0 cm).  
gn

## IRAN

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.  $7\frac{1}{8}$ " (18.0 cm).  
lc ek rl gn

## ITALY

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.

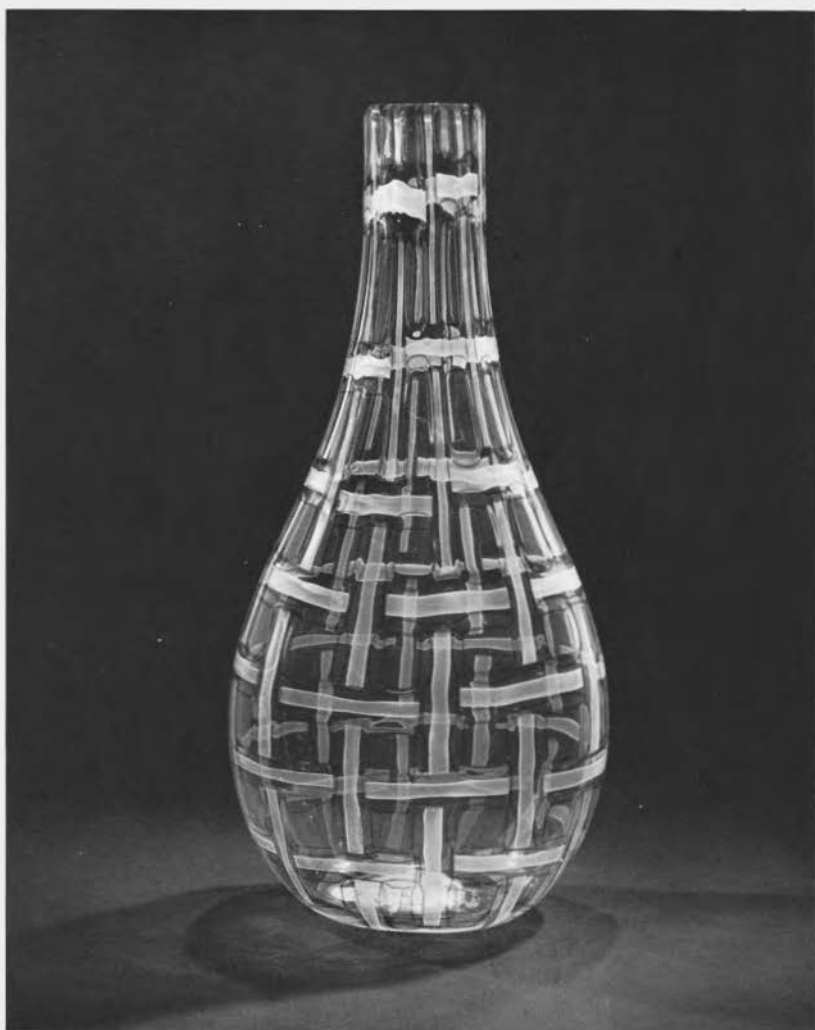
Designers: Angelo Barovier (son of Ercole); born in 1927; is a painter; works for firm since 1947.  
Ercole Barovier; born in 1889.

Literature: Printed material published by firm. W. E. S. Turner, "The Oldest Glass-Making  
Family," *Journal of the Soc. of Glass Technology*, 34, 1950, pp. 47-51.  
E. Barovier, "Colorazione a Caldo Ottenuta Senza Fusione," *Atti del III  
Congresso Internazionale del Vetro, Venezia, Rome, 1954*, pp. 646-649.  
E. Barovier, "La Naissance d'une Pièce de Verre Artistique Vénétien et sa  
Technique," *IVe Congrès Internat. du Verre, Paris, 1956. Aspects . . .*, Liège 1958, p. 67.



(166) Vase, clear with  
smoke-colored and  
blue bands.

Designed by  
Ercole Barovier  
Ht. 17 1/8" (43.5 cm).  
No. 22600.  
lc ek rl



(167) Vase, clear and pale amethyst (metallized).  
Designed by Ercole Barovier.  
Ht.  $9\frac{3}{4}$ " (24.7 cm).  
lc gn





(168) Group of Three Vases, clear and yellowish.  
Designed by Angelo Barovier.  
Ht.  $14\frac{1}{2}$ " (37.0 cm).

- Manufacturer: *Erwin Burger, Milan.*  
Glass designer and engraver; born in Germany.
- Literature: *Glas im Raum*, Vol. 3, No. 7, 1955, p. 3.



(169) Frog, engraved.  
Designed and engraved by Erwin Burger.  
Ht.  $5\frac{1}{4}$ " (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. 5<sup>3</sup>/<sub>4</sub>" (14.5 cm).

ek



(171) Two Bowls, white exteriors with  
respectively yellow and green interiors.  
Designed by Santi Licio.  
D.  $5\frac{3}{4}$ " (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).*

Literature: *Domus*, III, No. 234, 1949, p. 3ff; July, 1958, p. 52.  
*Vitrum*, No. 84, Oct. 1956, pp. 17-21.



(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 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.*

Literature: *Aspects . . . , Liège, 1958, p. 71.*



(174) Bottle, light blue.  
Designed by Ermanno Toso.  
Ht. with stopper 19"  
(48.0 cm).  
lc ek rl gn

**ITALY**

Fratelli Toso



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



(176) Bottle, orange.  
Designed by Ermanno Toso.  
Ht. with stopper 18" (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

## ITALY

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. 13½" (34.3 cm).



(179) Bowl, black exterior with orange interior.

Designed by Carlo Nason.

Ht.  $2\frac{3}{4}$ " (7.0 cm).

## ITALY

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.  $3\frac{1}{8}''$ - $6\frac{7}{8}''$  (8.0-16.8 cm); D. plate  $7\frac{1}{2}''$  (19.0 cm).

lc ek rl



(181) Two Fish, blue and pink on clear pedestals.  
Designed by Luciano Gaspari.  
Ht. 11"; 14½" (28.0; 37.0 cm).

## ITALY

Manufacturer: *Seguso Vetri d'Arte, Venice-Murano.*

Products: decorative, table and lighting glass.

Designer: *Flavio Poli; born in 1900; worked as decorator and ceramist.*



(182) Bowl, pale gray-blue and lavender.

Designed by Flavio Poli.

D. max. ax.  $20\frac{3}{4}$ " (52.7 cm).

lc ek rl gn gp

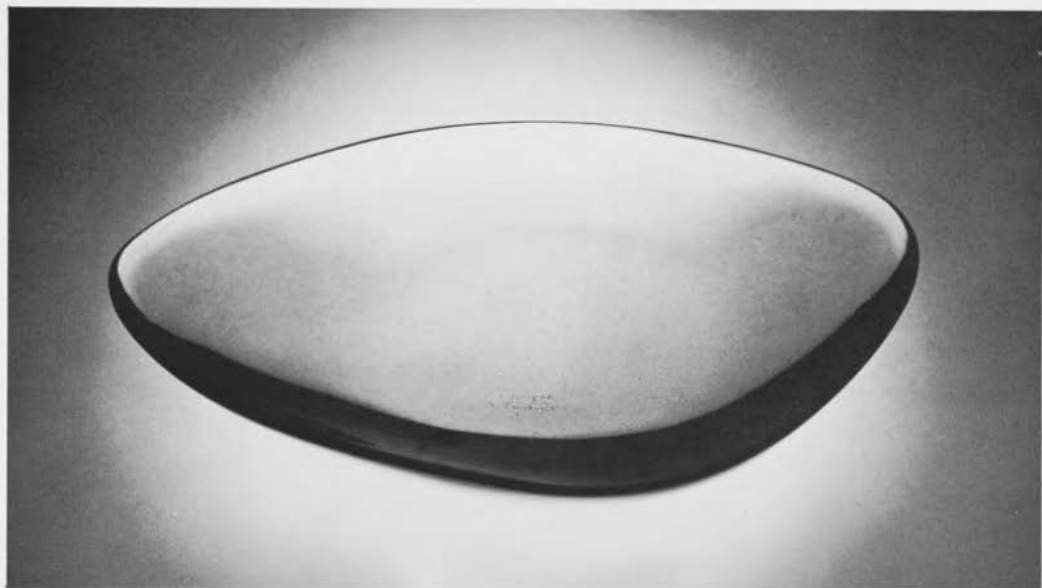


(183) Vase, pale lavender and clear, cut.  
Designed by Flavio Poli.  
Ht. 6½" (16.5 cm).  
ek gp

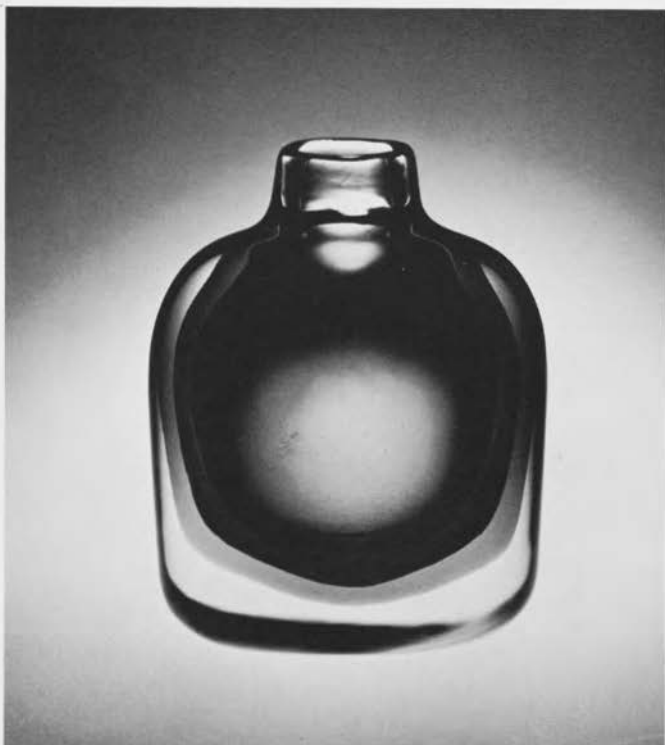


(184) Vase, green-blue.  
Designed by Flavio Poli.  
Ht. 10" (25.5 cm).  
lc ek rl gn gp





(185) Bowl, green with pale amber rim.  
Designed by Flavio Poli.  
D. max. ax.  $8\frac{1}{2}$ " (21.6 cm).  
gp



(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.  $5\frac{7}{8}$ " (15.0 cm).

Manufacturer: *Stil Novo, s.r.l., Montelupo near Florence.*

Associated with Natale Manciola & C., Montelupo; products:  
decorative, table and lighting glass as well as mosaics.

Designer: *Mr. Bettarini. Fernando Farulli. Casini Giancarlo. Eva Zeisel.*



(188) Bottle, blue.

Designed by Mr. Bettarini.

Ht. 17" (43.1 cm).

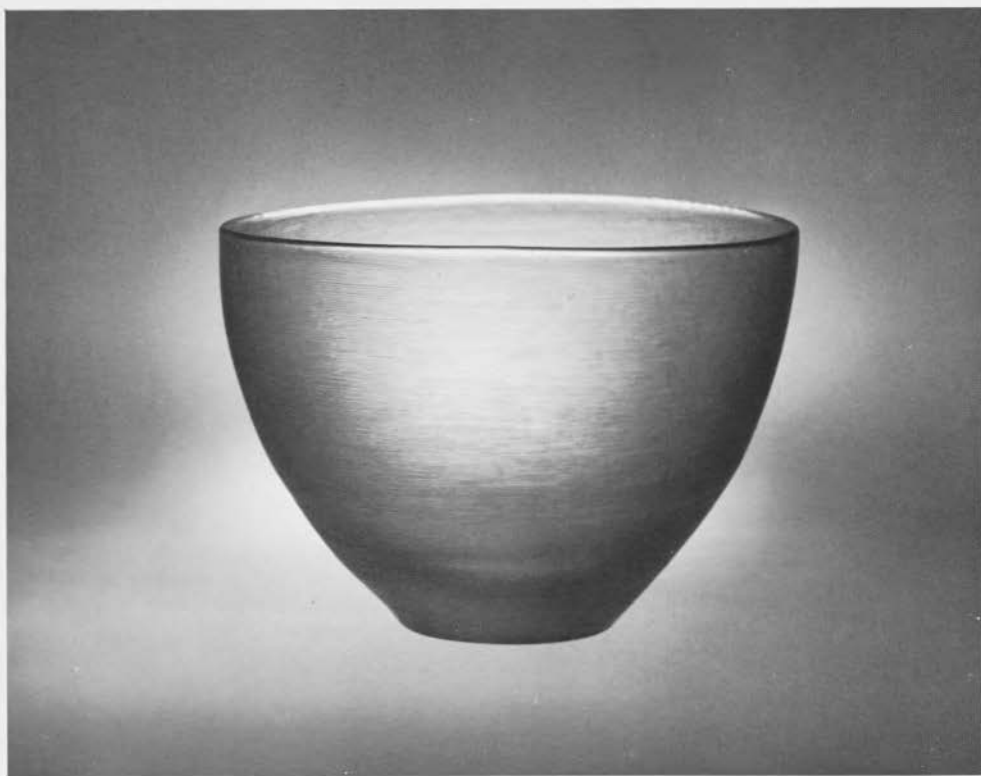
No. X-673.

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.

Literature: *Domus*, 1955-1957. *Glas im Raum*, Vol. 5, Jan. 1957, pp. 9-11;  
Vol. 5, Feb. 1957, pp. 6-8. *Venini Orrefors*, Hannover, 1957.  
*Pottery and Glass*, March 1958, p. 77.



(189) Bowl, pale lavender, engraved.

Designed by Paolo Venini.

Ht. 5 $\frac{1}{4}$ " (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).  
lc ek rl gn



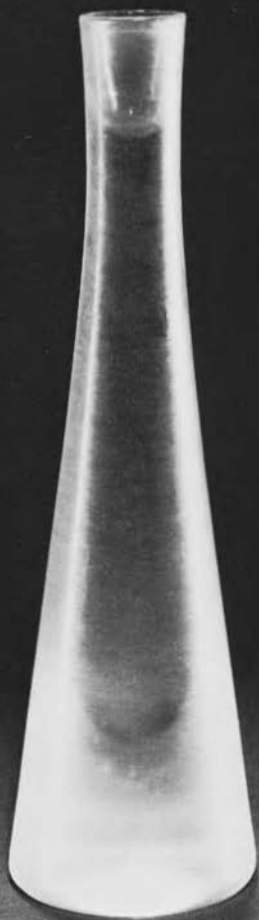
(191) Bottle, green with red stripes.  
Designed by Paolo Venini.  
Ht. with stopper  $18\frac{1}{4}$ " (46.5 cm).  
No. 4582.  
lc rl gn



(192) Bottle, clear with amethyst *latticino*.  
Designed by Paolo Venini.  
Ht. 15 $\frac{3}{4}$ " (40.0 cm).  
No. 4331.  
rl gn



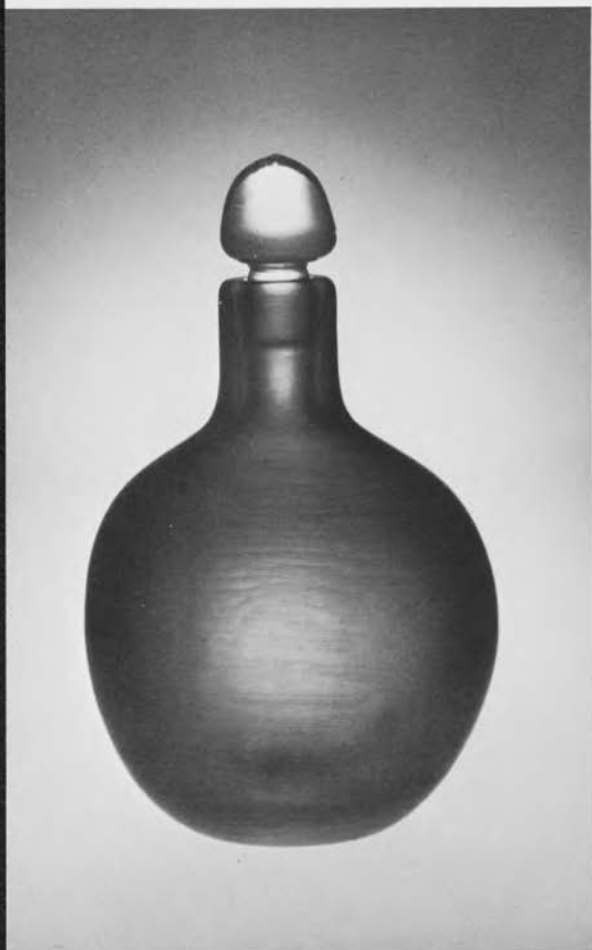
(193) Bottle, red, amber (*corniola*) and clear, engraved.  
Designed by Paolo Venini.  
Ht. 14" (35.5 cm).  
gp



(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

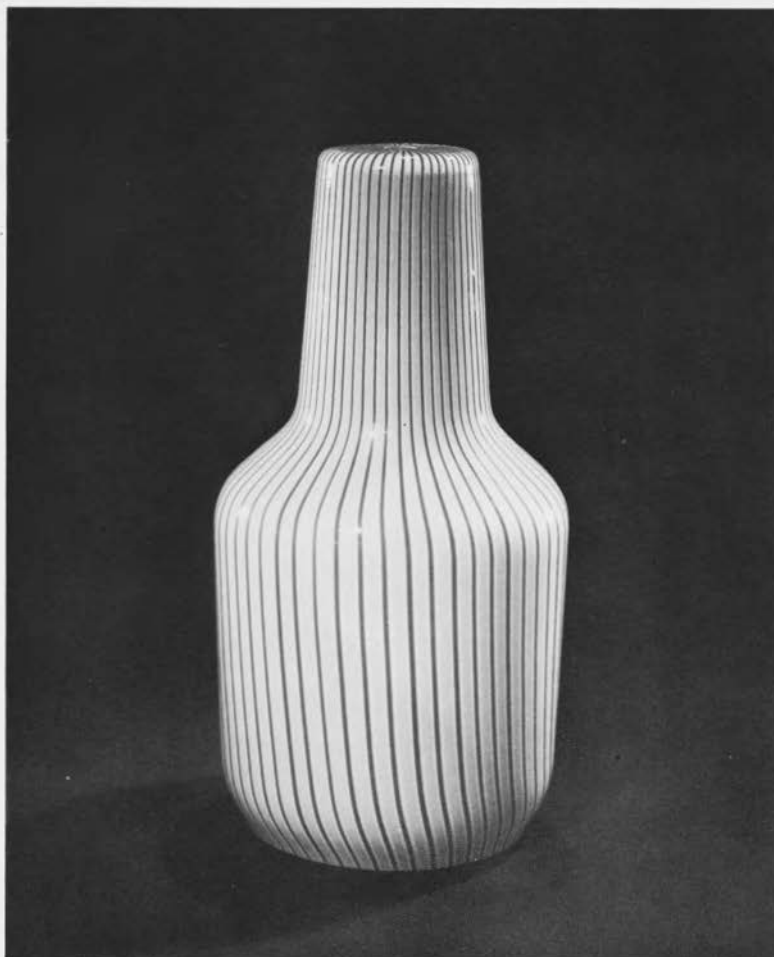


(196) Bottle, lavender, engraved.  
Designed by Paolo Venini.  
Ht. with stopper  $7\frac{3}{4}$ " (19.7 cm).  
lc ek rl gn gp



(197) Vase, predominantly red *millefiori* glass.  
Designed by Paolo Venini.  
Ht.  $8\frac{3}{8}$ " (21.3 cm).





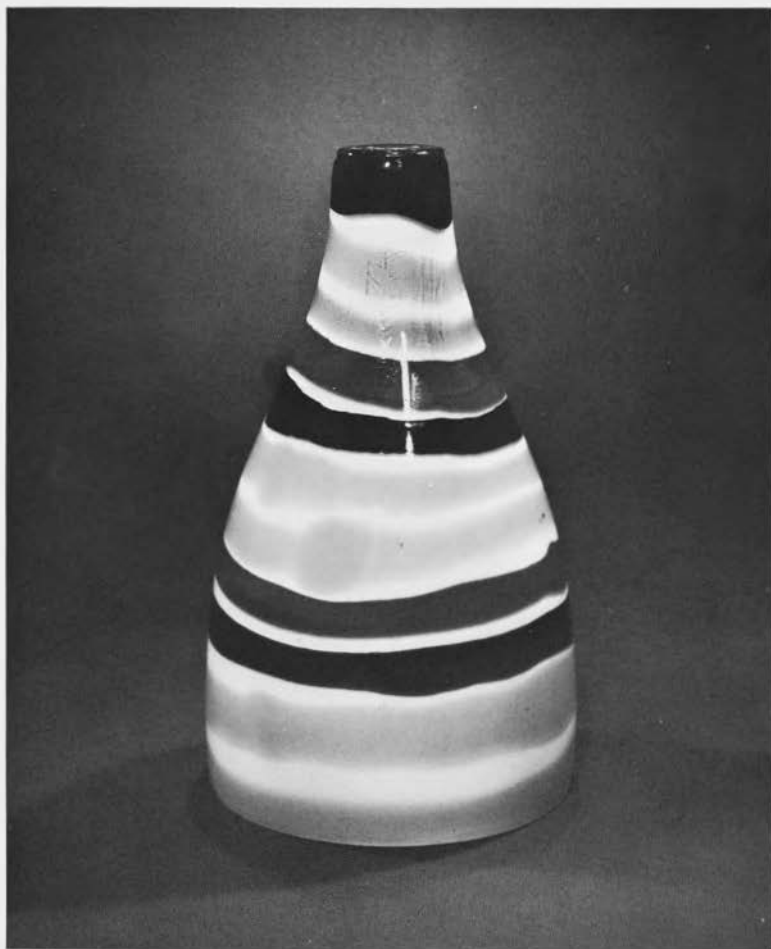
(198) Lampshade, white overlaid with  
yellow, red and white stripes.

Designed by Paolo Venini.

Ht. 12" (30.5 cm).

No. 4029.

lc ek rl

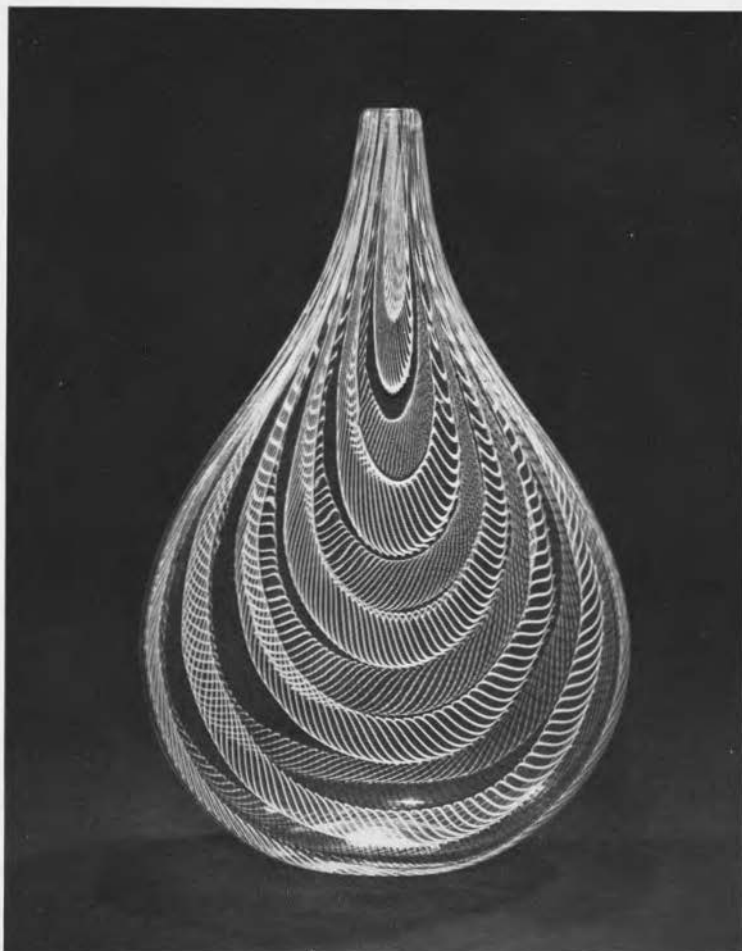


(199) Lampshade, white overlaid with  
blue, green, red and purple.  
Designed by Paolo Venini.  
Ht. 10<sup>3</sup>/<sub>4</sub>" (27.3 cm).  
No. 4028.  
lc gn

Manufacturer: *Vetreria Archimede Seguso S.a.s., Murano.*

Products: decorative and table glass.

Designer: *Archimede Seguso.*



(200) Bottle, clear with white and amethyst *latticino*.

Designed by Archimede Seguso.

Ht. 15½" (39.4 cm).

lc 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.

Literature: *Aspects . . .*, Liège, 1958, p. 70.



(201) Vase, clear and multicolored *lattice*.

Designed by Dino Martens.

Ht. 19<sup>3</sup>/<sub>8</sub>" (49.2 cm).

rl gn



(202) Bottle, clear with multicolored *latticino*.

Designed by Dino Martens.

Ht. 24" (61.0 cm).

No. "Allegria" 6613.

lc ek rl

## JAPAN

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"; 4 $\frac{1}{4}$ " (7.6; 10.8 cm).  
lc ek rl gn



(204) Sakiglass, mold-blown.  
Designed by Masakichi Awashima.  
Ht.  $3\frac{1}{8}$ " (8.0 cm).  
gp



Manufacturer: *Kagami Crystal Glass Works Ltd., Tokyo.*

Founded in 1934; products: table and decorative glass.

Designers: *Genichi Egashira. Kozo Kagami; pupil of Wilhelm von Eiff (1927-29).  
Mitsuru Kagami. Junshiro Sato. Takeo Yoshida.*

Literature: Printed material published by the firm.

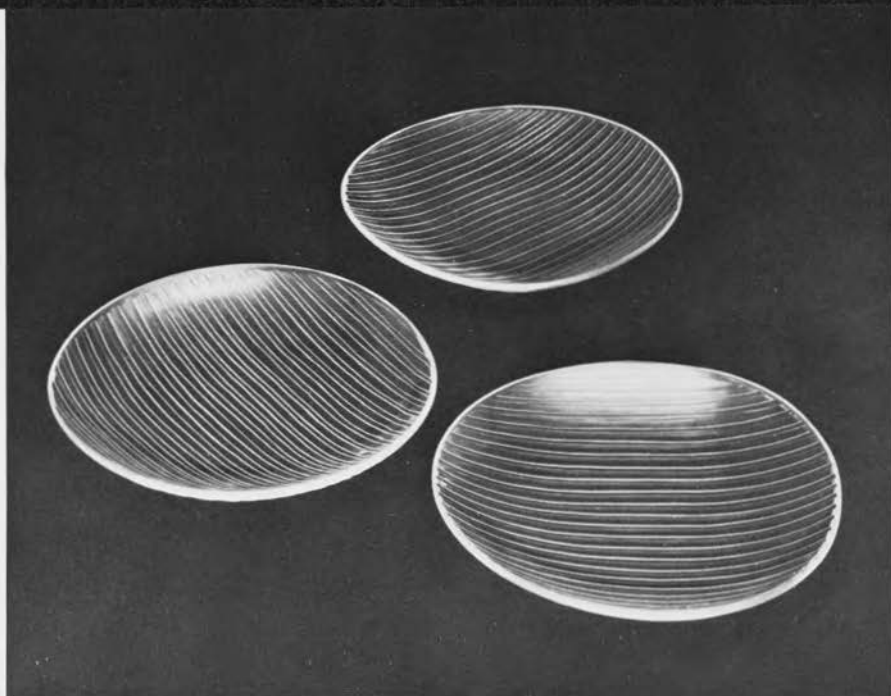


(205) Set of Five Bowls, clear glass with "crackled" surface, pressed.

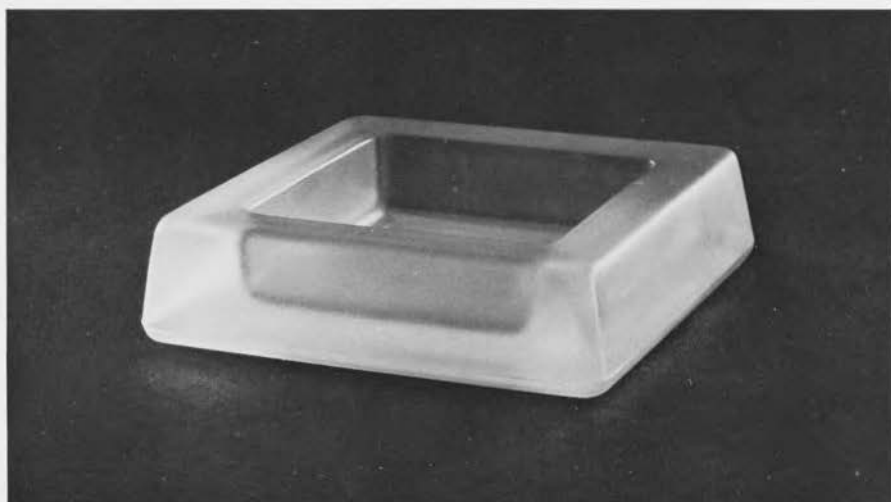
D.  $3\frac{1}{4}$ "-8" (8.2-20.3 cm).

No. NS-61-5.

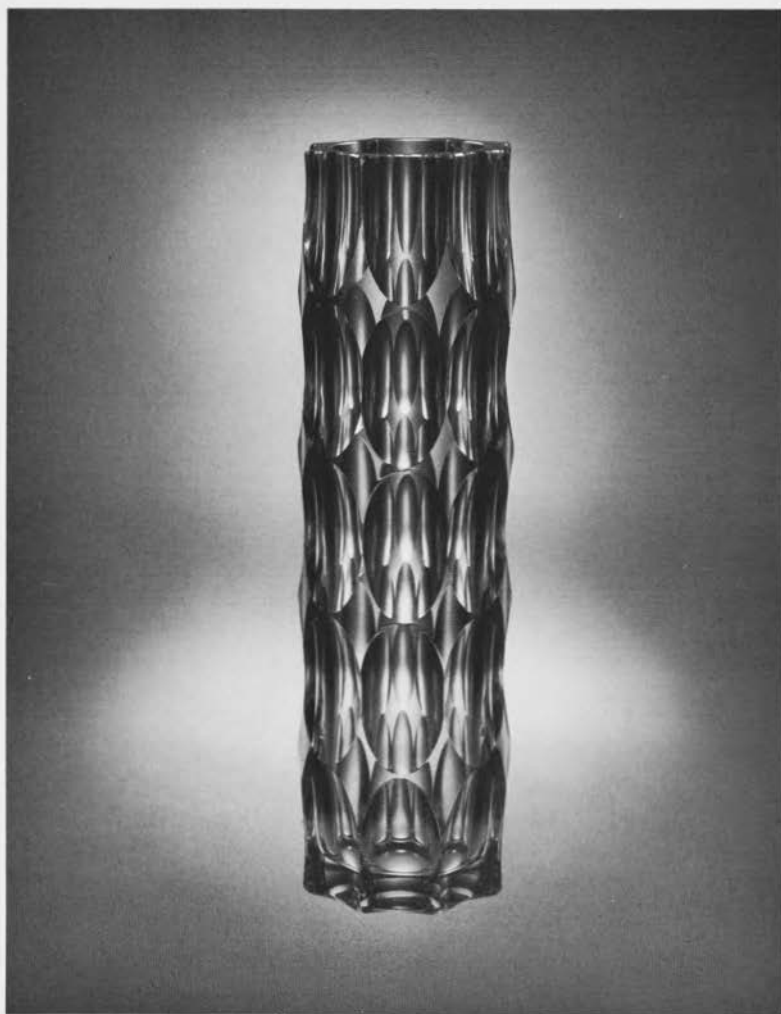
lc ek rl gn gp



(206) Three Plates, clear ribbed glass, pressed.  
D.  $6\frac{1}{4}$ " (15.8 cm).  
No. M-93.  
lc ek rl gn



(207) Ashtray, clear, frosted surface, pressed.  
D.  $5\frac{1}{4}$ " (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 Valkema; born in 1916; studied at the Academy of Plastic Arts, The Hague; teaches at School of Industrial Design, Amsterdam; with firm since 1943.

Literature: Printed material published by firm. A Copier, "The Indispensability of the Artist in the Industrial Production of Glassware," *Atti del III Congresso Internazionale del Vetro*, Venezia, Rome, 1954, pp. 634-645. *Glass im Raum*, Vol. 2, No. 5, 1954, p. 3. *Industrial Design*, Aug. 1958, p. 37. *Pottery Gazette*, Aug. 1958, p. 974f. *Aspects . . .*, Liège, 1958, p. 76.

- (209) Five Stones, rough surface, cut.  
Designed by Willem Heesen.  
Average width  $2\frac{1}{4}$ " (5.7 cm).  
Nos. U.B. 102-6.

gp



**NETHERLANDS**

Leerdam



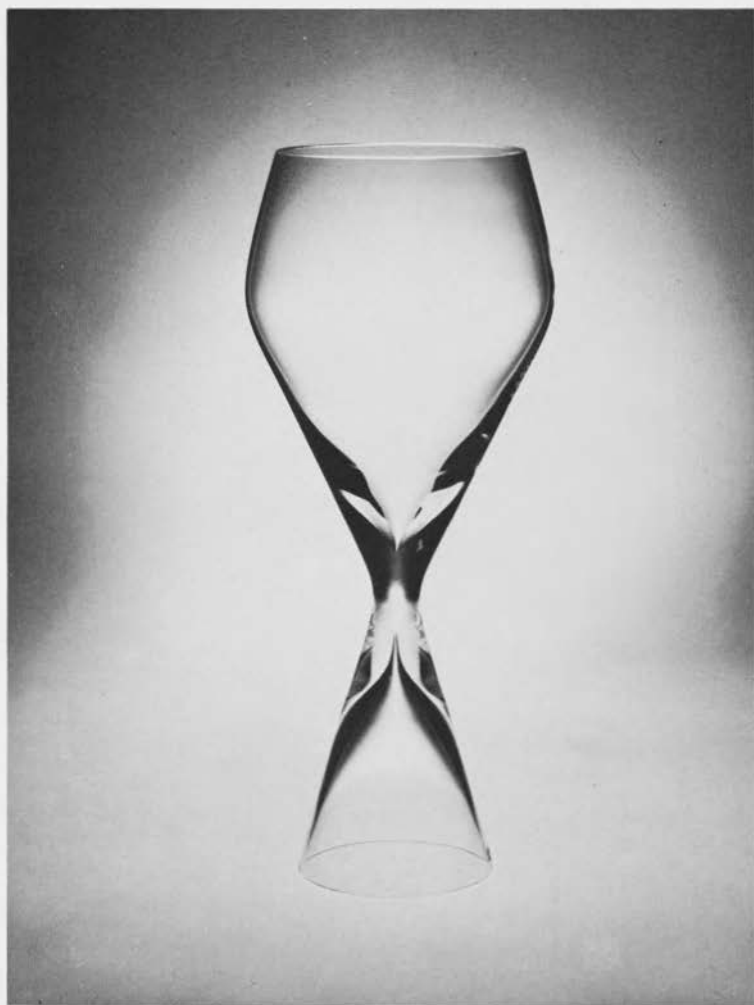
(210) Platter, engraved.  
Designed by Willem Heesen.  
D. 11 1/2" (29.2 cm).  
No. U.B. 94.  
gp



(211) Decorative Piece, engraved.  
Designed by Willem Hessen.  
Ht. 13½" (34.3 cm).  
No. U.B. 72.

**NETHERLANDS**

Leerdam



(212) Double Goblet.  
Designed by I. A. M. Giampietro.  
Ht.  $8\frac{1}{8}$ " (20.6 cm).  
No. 2980 "Narciso."  
gp





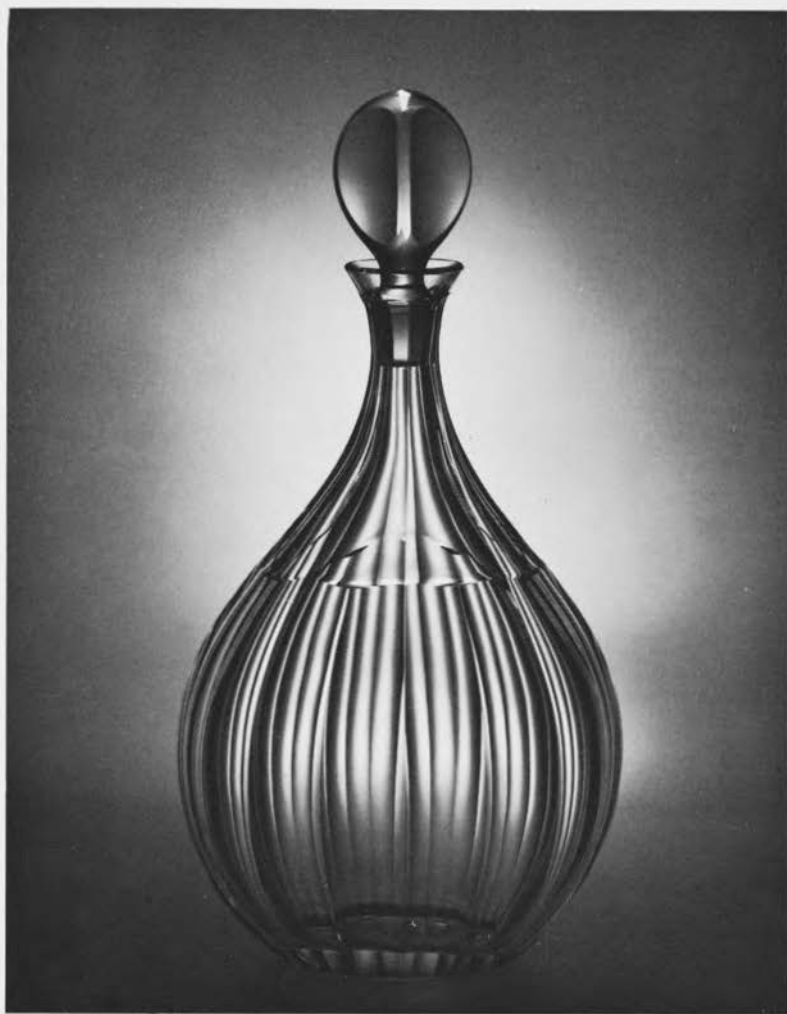
(213) Dish, clear with leaf design in blue, green and amber.  
Designed by Floris Meydam.  
D. max. ax. 11 1/2" (29.2 cm).  
No. M.B. 1368-H "Leerdamunica."  
gp

**NETHERLANDS**

Leerdam



(214) Bottle, blue and green.  
Designed by Andries D. Copier  
Ht. 14 $\frac{1}{4}$ " (36.2 cm).  
No. C. B. 7 "Leerdamunica."



(215) Decanter, cut.  
Designed by Andries D. Copier.  
Ht. with stopper  $12\frac{1}{4}$ " (31.2 cm).  
No. 2189 "Boccale."  
lc rl gp

## NETHERLANDS

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.

Literature: *Aspects . . .*, Liège, 1958, pp. 78-79. *Glas im Raum*, Vol. 2, No. 5, 1954, p. 3; Vol. 3, No. 2, 1955, p. 7; Vol. 4, No. 4, 1956, pp. 8-10.



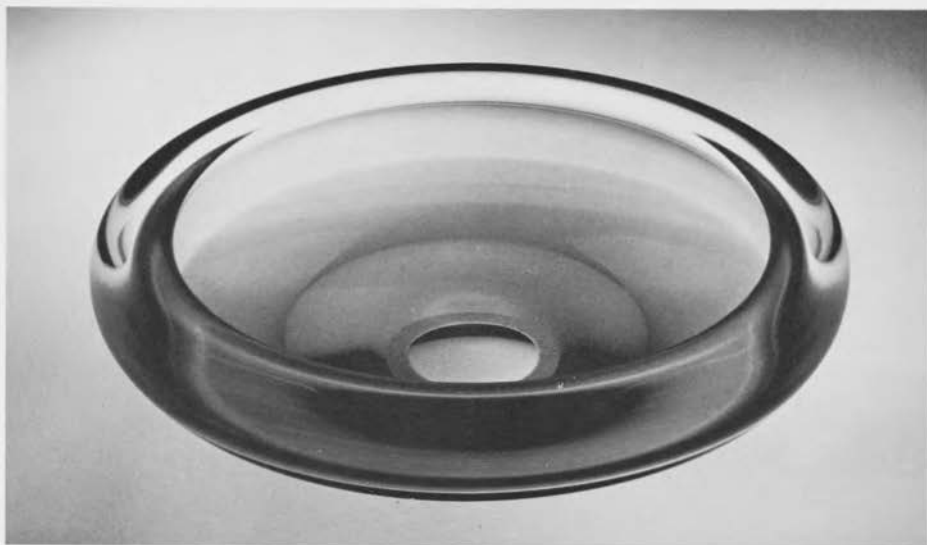
(216) Vase, clear and green.

Designed by Franz Hollman.

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

No. "Symphonia" 9.

gp



(217) Bowl, clear and amethyst.  
Designed by Franz Hollman.  
D.  $9\frac{1}{2}$ " (24.2 cm).  
No. "Symphonia" 4.

(218) Set of Five Goblets.  
Designed by Max Verboeket.  
Ht.  $3\frac{1}{2}$ "- $6\frac{3}{4}$ " (9.0-17.0 cm).  
No. "Ridder."  
lc rl gn





(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).

## NORWAY

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 Glasmagasin—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.

Literature: *G. E. Christiansen, De gamle privilegerte norske glassverker og Christiania Glasmagasin, Oslo, 1939, I-III. Form, 8, 1957, p. 194. Craft Horizon, March-April 1958, p. 32.*



(221) Vase, opalescent.  
Designed by Severin Bjorby.  
Ht. 7" (17.8 cm).  
ek



(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.  $7\frac{1}{2}''$ - $18\frac{3}{4}''$  (19.0-47.5 cm).

lc rl gn



(224) Two Vases, blue-gray-amethyst and blue-gray-green.  
Designed by Arne Jon Jutrem.  
Ht. 7"; 10<sup>7</sup>/<sub>8</sub>" (17.9; 27.6 cm).  
lc rl gp



(225) Two Bowls, amethyst and blue.

Designed by Arne Jon Jutrem.

Ht.  $3\frac{3}{4}$ " ;  $5\frac{5}{8}$ " (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.

Manufacturer: Zakłady Szkła Gospodarczego "Krosno," Krosno.

Designers: Bronisław Kasza. Jan Koszler. Ladwik Langner. Stanisław Wokan.



(226) Vase, blue, copper-colored metallized decoration.  
Ht. 15½" (39.4 cm).

## SPAIN

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) Porrón, green tinge.  
Ht.  $7\frac{3}{4}$ " (19.5 cm).

## SWEDEN

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.

Manufacturer: *Afors Glasbruk A/B, Emmaboda.*

Founded in 1911;  
products: table, decorative and domestic glass.

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



(228) Two Vases.

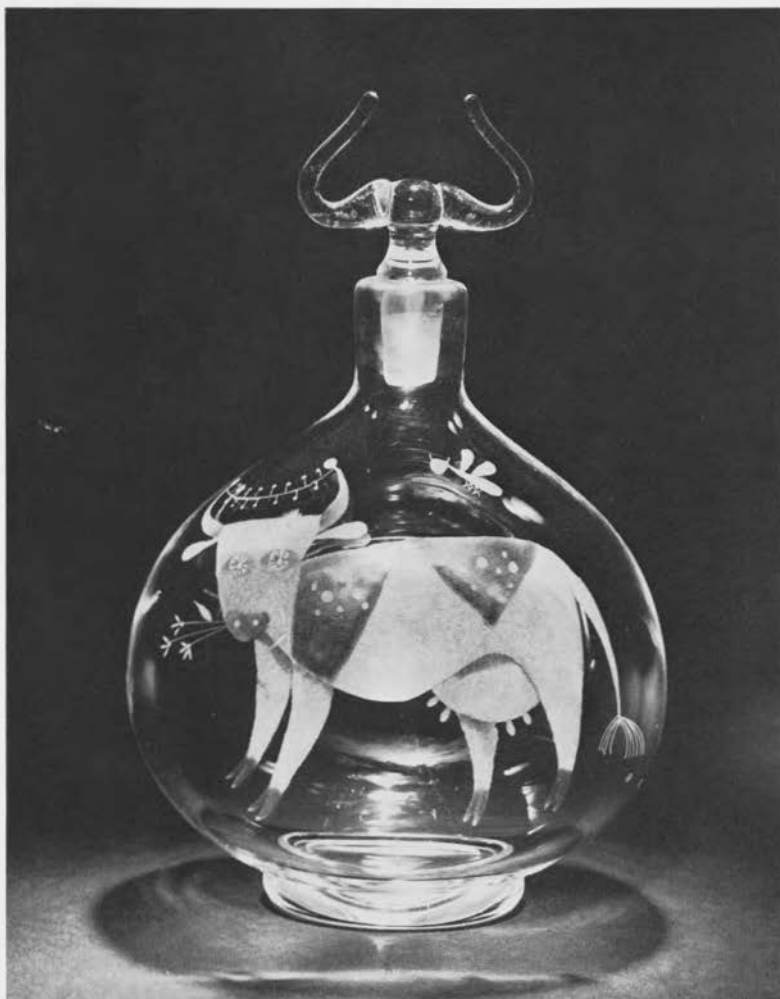
Designed by Ernest Gordon.

Ht.  $4\frac{1}{8}$ " ;  $5\frac{5}{8}$ " (10.5; 14.3 cm).

gp



(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, 9 $\frac{1}{4}$ " (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 Baroness Schlyter-Stiernstedt; born in 1927; studied occupational therapy; trained at Camberwell School of Arts and Crafts, Upsala, at Sèvres etc.; designs for firm since 1953. Hans Chr. Wagner.*



(232) Two Goblets, pale bluish-gray.

Designed by Chr. Wagner.

Ht.  $3\frac{1}{8}$ " (8.0 cm).

## SWEDEN

Manufacturer: *Boda Bruks AB, Boda.*

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.

Literature: *Form*, 1956-1958. *Pottery and Glass*, Vol. 11, 1958, p. 335.

*Craft Horizon*, Jan.-Feb. 1958, p. 9; March-April 1958, pp. 10-12.



(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).

lc ek rl gn gp

**SWEDEN**

Boda



(235) Bottle, amber, mold-blown.

Designed by Erik Höglund.

Ht.  $4\frac{7}{8}$ " (12.3 cm).

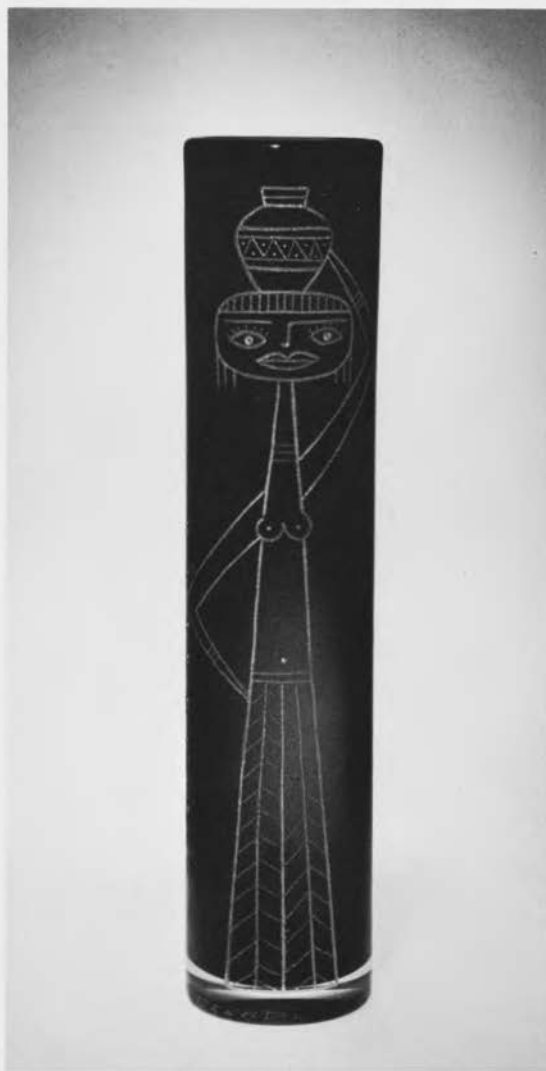
ek rl gn

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.

Literature: *Form*, 1956-1958.



(236) Vase, amethyst  
with clear base, engraved.  
Designed by Wictor Berndt.  
Ht. 11 <sup>3</sup>/<sub>4</sub>" (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.

Literature: *Form*, Vol. 3-4, 1952, pp. 82-85. *Gullaskrufs Glasbruk 1927-1952*, 1952 (English Summary, pp. 89-94). *Svenska Hem*, March, 1959.



(237) Beaker, mold-blown.  
Designed by Lennart Andersson.  
Ht.  $2\frac{3}{4}$ " (7.0 cm).  
gp



(238) Decanter, dark gray.  
Designed by Kjell Blomberg.  
Ht. 11" (28.0 cm).

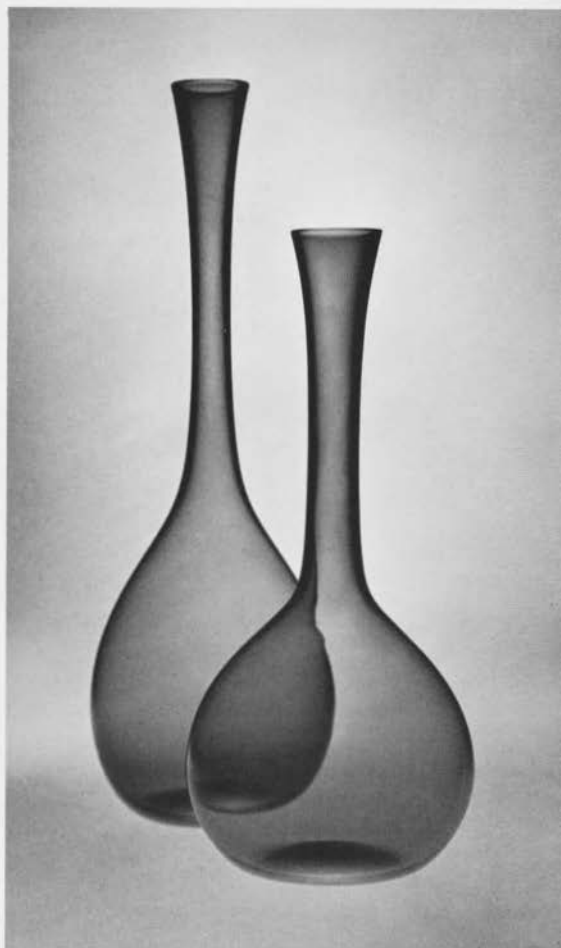
gp



(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 cm).



(241) Two Vases, dark gray.  
Designed by Arthur Percy.  
Ht.  $7\frac{1}{4}$ " ;  $9\frac{1}{4}$ " (18.5; 23.5 cm).  
rl

## SWEDEN

Manufacturer: *Johansfors Glasbruk AB, Broakulla.*

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.

Literature: Printed material published by the firm. *Form*, 1956-1958.



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

Designed by Bengt Orup.

Ht. of decanter,  $10\frac{1}{2}$ " (26.0 cm);

Ht. of beakers 3";  $6\frac{7}{8}$ " (7.6; 17.5 cm).

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

gp





(243) Two Bowls, greenish-gray and clear.  
Designed by Bengt Orup.  
Ht.  $4\frac{1}{4}$ ";  $5\frac{1}{2}$ " (10.5; 14.0 cm).  
No. "Tona" O-5701-100; O-5701-180.  
ek rl



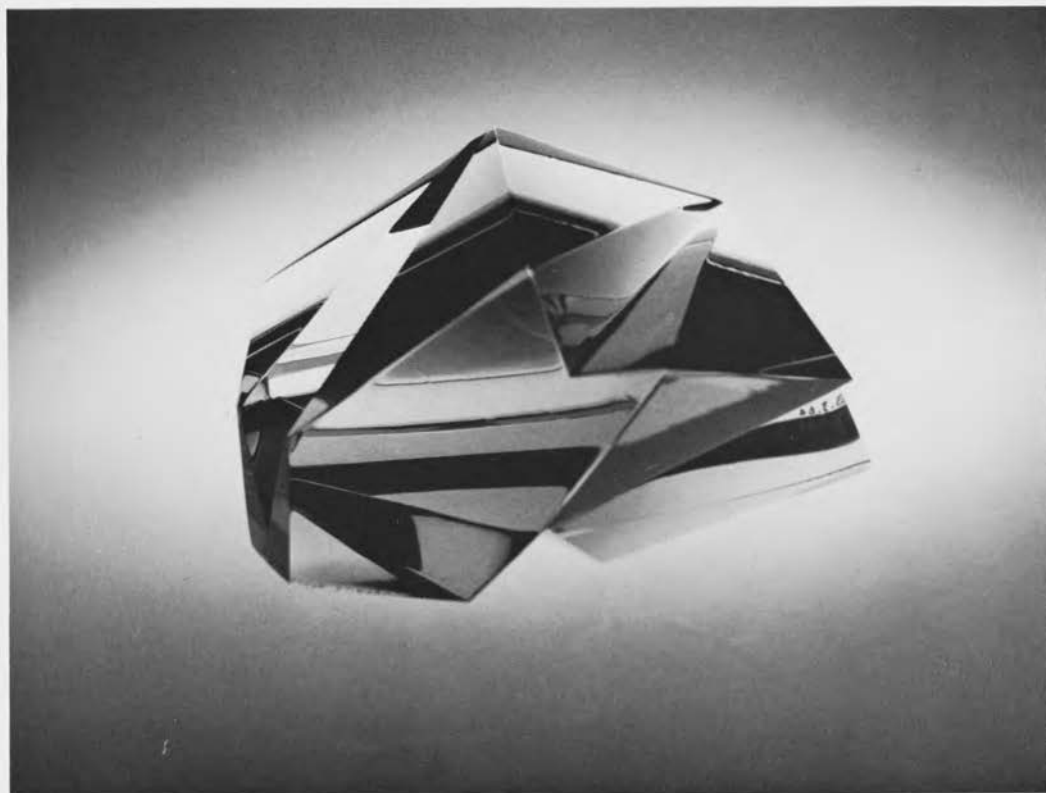
(244) Beaker, cut.  
Designed by Bengt Orup.  
Ht.  $6\frac{1}{8}$ " (15.5 cm).  
lc ek gn

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.

Literature: *Kosta House of Glass: Form*, Vol. 6, 1954, 135-7. Printed material published by the firm. *Bibi von Horn, Glas from Kosta*, 1957. *Form*, 1956-1958.



(245) Prism, pale blue, cut.  
Designed by Vicke Lindstrand.  
Ht. 2" (5.0 cm).  
lc ek gp

SWEDEN

Kosta



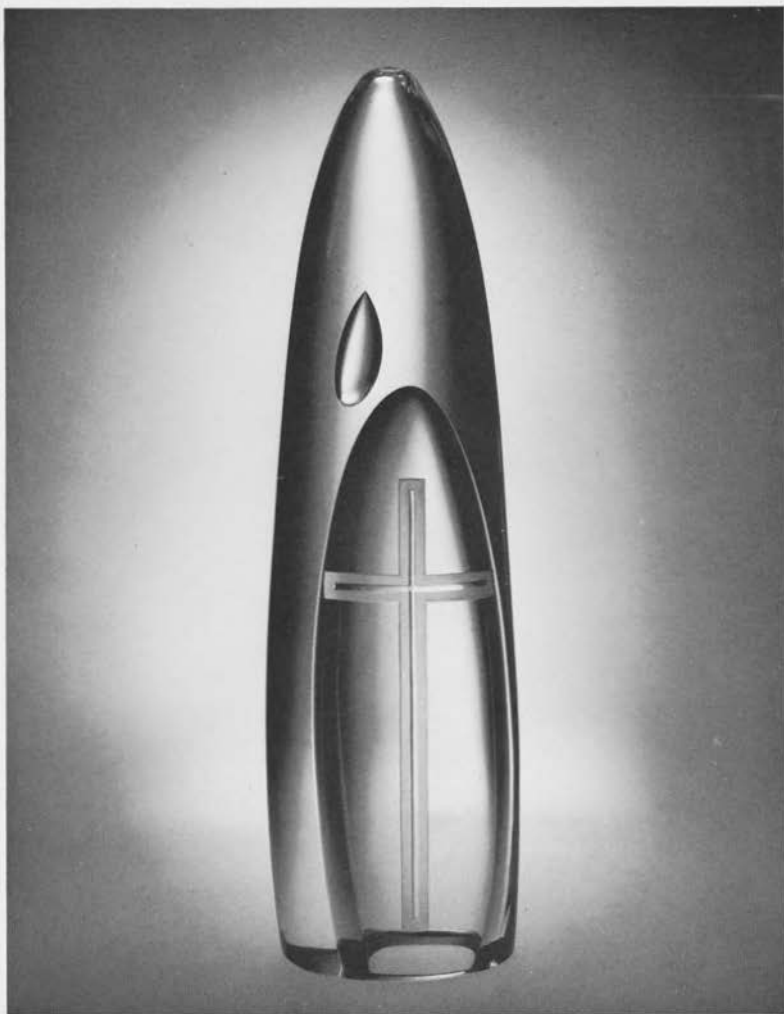
(246) Vase, clear, interior pale amber with blue *lattice*.

Designed by Vicke Lindstrand.

Ht. 8 1/4" (21.0 cm).

No. "Unica" 530.

ek rl gp



(247) Glassdome "Devotion," engraved.  
Designed by Vicke Lindstrand.  
Ht. 14½" (36.8 cm).  
No. "Unica" 896.  
gp

## SWEDEN

Kosta

(248) Crane, blue glass  
with blue *latticinio*,  
enclosed in greenish glass.  
Designed by Vicke Lindstrand.  
Ht. without base, 15" (38.0 cm).





(249) Cullet, engraved with a Medusa head.  
Designed by Vicke Lindstrand.  
Width, ca. 14" (35.5 cm).  
No. "Unica" 900.

**SWEDEN**

Kosta



(250) Bowl, ruby-red and pale blue in clear, cut.

Designed by Vicke Lindstrand.

D.  $7\frac{1}{4}$ " (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.

Literature: Printed material published by firm. *Form*, 1956-1958.



(251) Decanter, blue tinge, stamped application.

Designed by Gunnar Ander.

Ht. with stopper 12½" (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 tableglass; revival by Simon Gate (1883-1945) and Edward Hald in 1916 (inventors of "Gaal" 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.

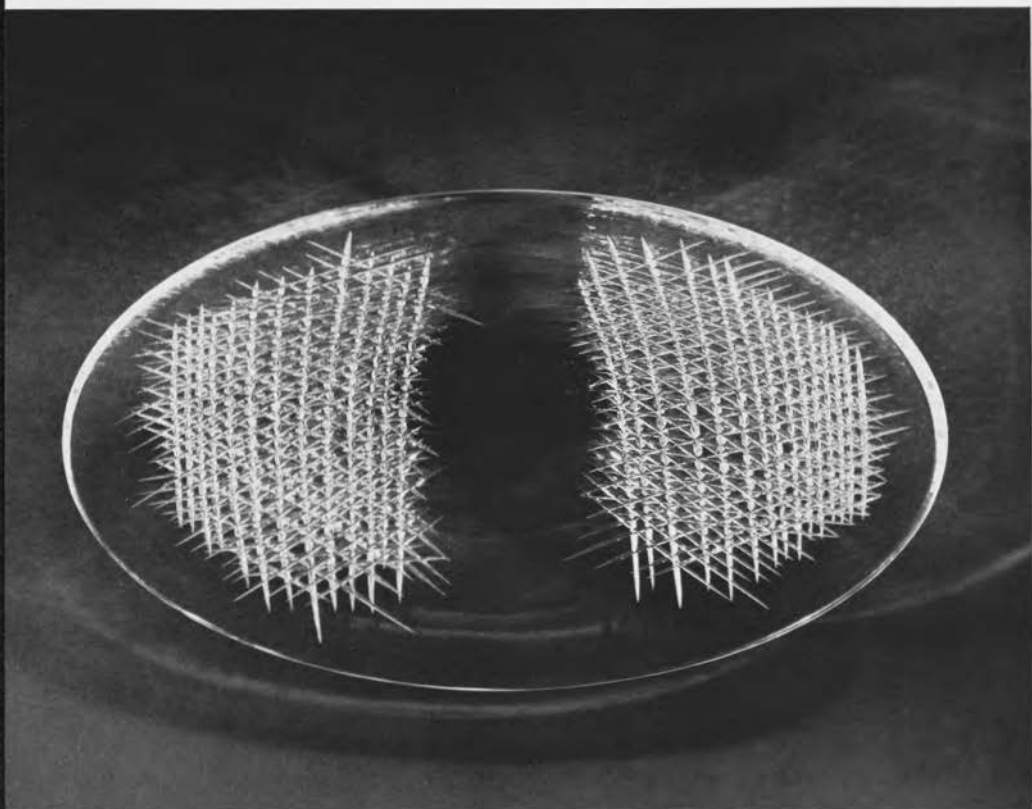
Literature: Printed and mimeographed material published by firm. E. Hald, "Experiences of an Artist in the Glass Industry," *Atti del III Congresso Internazionale del Vetro, Venezia, Rome, 1954*, pp. 629-633. *Svenskt glas*, Stockholm, 1954, p. 25ff. E. Hald, "I glasets tecken," *Form*, No. 7, 1958, pp. 185-187. *Glas im Raum*, Vol. 4, No. 8, 1956, pp. 5-6. *Venini-Orrefors*, Hannover, 1957. *Interiors*, June, 1958, p. 100. *Die Kunst und das Schöne Heim*, July 1958, pp. 398-400. G. Näsström, *Gaal and Ariel from Orrefors*, Stockholm, 1940.



(252) Two Goblets, pale gray and pale blue.  
Designed by Nils Landsberg.  
Ht. 20"; 21 1/2" (50.8; 54.5 cm).  
No. Expo NU-311-57.

**SWEDEN**

Orrefors



(253) Plate, cut.

Designed by Ingeborg Lundin.

D.  $19\frac{1}{8}$ " (48.5 cm).

gp



(254) Vase, light gray and clear, bubble pattern.  
Designed by Edvin Öhrström.  
Ht. 8½" (21.6 cm).  
No. "Ariel" 324-F.  
gn

SWEDEN

Orrefors



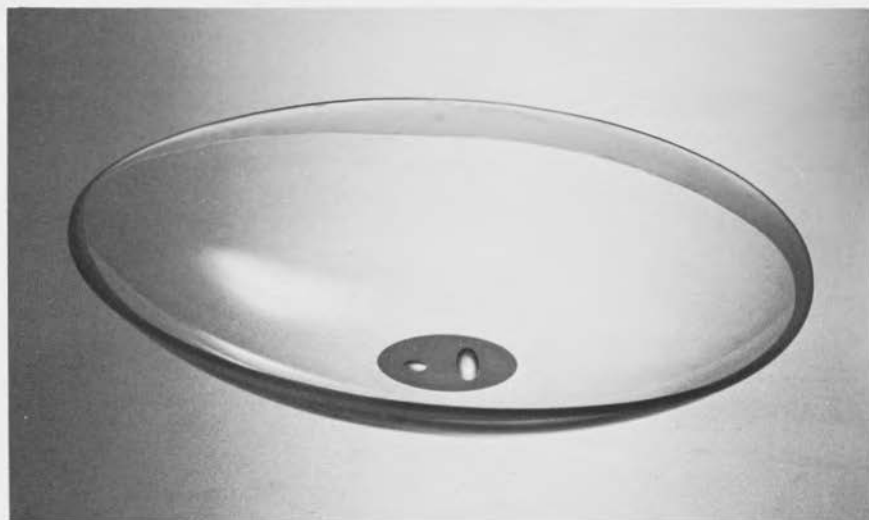
(255) Bowl, blue and yellow in clear glass.

Designed by Sven Palmquist.

D. max. ax.  $10\frac{1}{4}$ " (26.0 cm).

No. "Ravenna," 1343.

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.

Literature: Printed and mimeographed material published by firm. *Form*, 1956-1958.



(257) Bowl, ruby-red.

Designed by Monica Bratt.

Ht.  $3\frac{1}{2}$ " (8.9 cm).

ek

**SWEDEN**

Reijmyre



(258) Beaker, clear glass with gray tinge.

Designed by Johnny Mattson.

Ht.  $6\frac{7}{8}$ " (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 $\frac{1}{4}$ " (16.0 cm).

lc ek rl gn

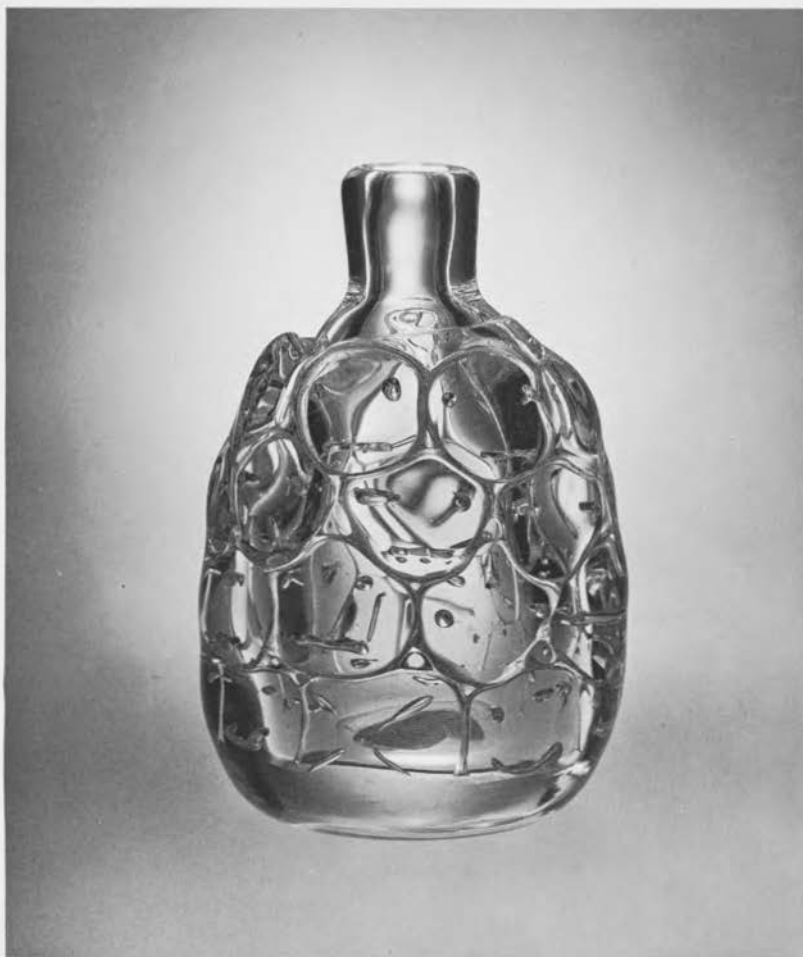
**SWEDEN**  
Skrufs



(260) Bottle, bubble pattern.  
Designed by Bengt Edenfalk.  
Ht. 8" (20.3 cm).  
lc ek rl gn



(261) Bottle, bubble pattern.  
Designed by Bengt Edenfalk.  
Ht. 8 $\frac{1}{8}$ " (20.6 cm).  
ek gn



(262) Bottle, bubble pattern.  
Designed by Bengt Edenfalk.  
Ht.  $6\frac{3}{4}$ " (17.2 cm).  
lc rl gn

**SWEDEN**

Skrufs



(263) Vase, applied threads.  
Designed by Bengt Edenfalk.  
Ht.  $6\frac{7}{8}$ " (17.5 cm).  
gp

Manufacturer: *Strömberghyttan AB, Hovmantorp.*

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

Designers: *Gunnar Nylund*; 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.

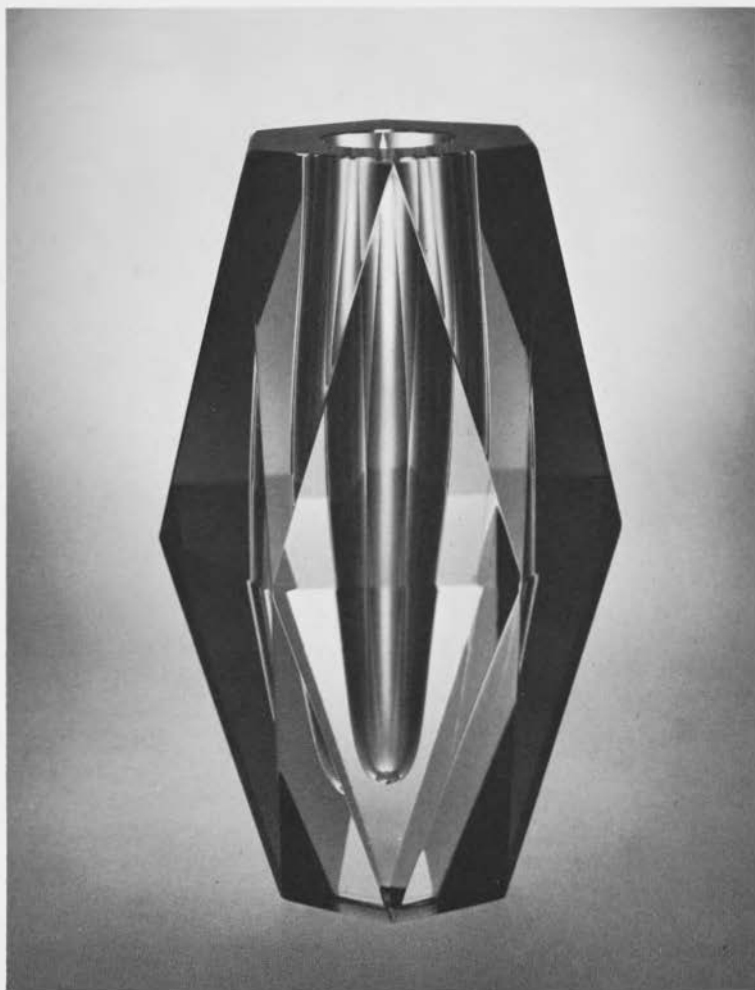
Literature: *Form*, No. 1, 1952, pp. 26, 28.



(264) Bowl, gray-blue tinge.  
 Designed by Gerda Strömberg.  
 D.  $9\frac{3}{8}$ " (23.8 cm).  
 No. T-64.  
 lc ek rl gn

**SWEDEN**

Strömberghyttan



(265) Vase, gray-blue tinge, cut.

Designed by Gerda Strömberg.

Ht.  $8\frac{1}{2}$ " (21.6 cm).

No. B-900.

rl

**SWEDEN**  
Strömberghyttan



(266) Bottle, gray-blue tinge.  
Designed by Gerda Strömberg.  
Ht. with stopper  $8\frac{3}{4}$ " (22.2 cm).  
No. E-38/6.  
lc ek rl gn



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

## 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 glassfactory; products: glass for lighting, ornamental glass.

Literature: *Die Kunst und das Schöne Heim*, Dec. 1958, p. 100.



(268) Christmas Tree Ornament, lampwork.  
Designed by Roberto Niederer.  
D. max. ax. ca. 4" (10.0 cm).  
lc 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. Carder 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.  $15\frac{5}{8}$ " (39.6 cm).  
No. 5942 L.

UNITED STATES

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.

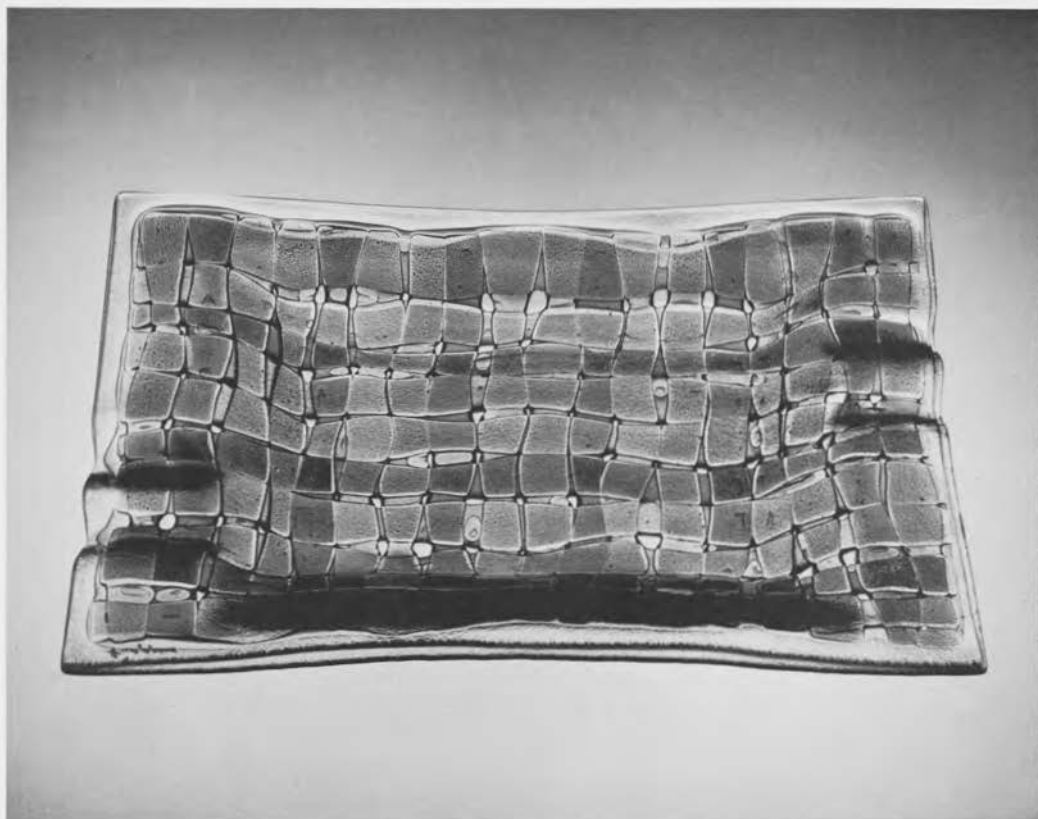
Designed and executed by John Burton.

Ht. 8½" (21.6 cm).

ek rl gn

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.



(271) Ashtray, multicolored glass embedded in clear glass.  
Designed by Frances and Michael Higgins.  
D. max. ax.  $9\frac{3}{4}$ " (24.8 cm).

## UNITED STATES

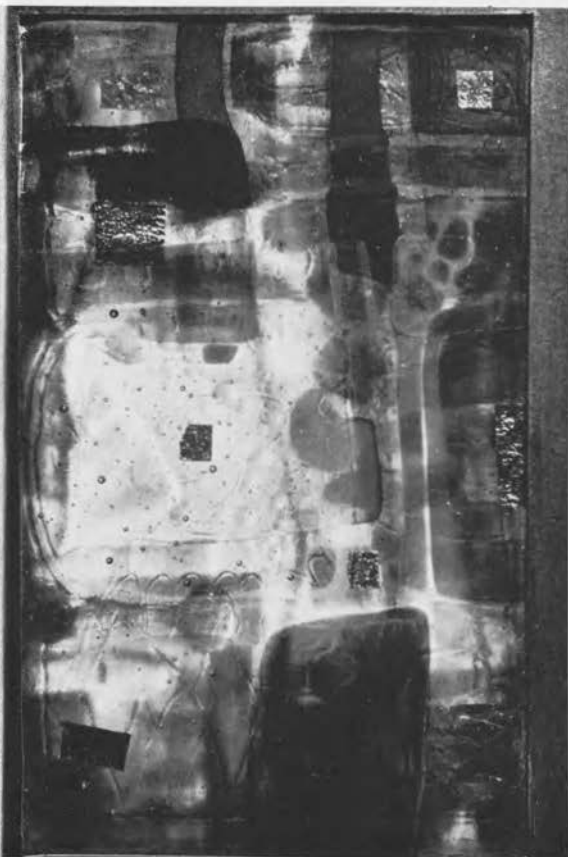
Manufacturer: Edris Eckhardt, Cleveland, Ohio.

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.

Literature: D. Smith, "Gold Glass," *Craft Horizon*, 16, Dec. 1956, pp. 12-15.



(272) Archangel, multicolored multiple-layer glass.  
Designed by Edris Eckhardt.  
Ht.  $8\frac{5}{8}$ " (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).

gp



(274) Winter Solstice,  
multicolored multiple-layer glass.  
Designed and executed by Edris Eckhardt.  
11¾" x 5" (29.8 x 12.7 cm).

gp

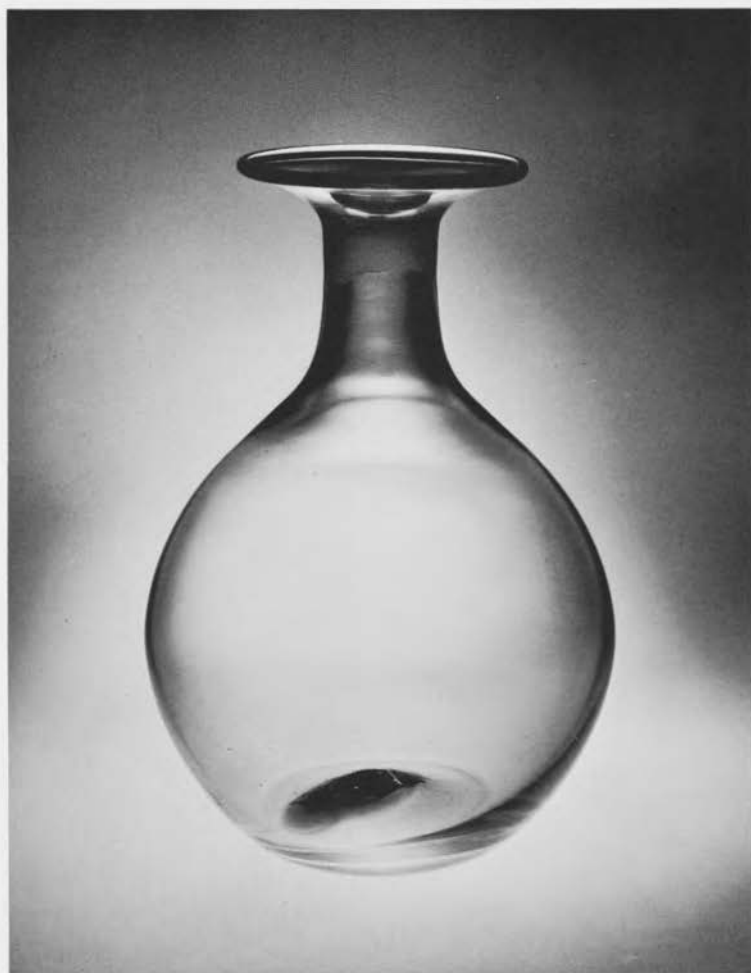
## UNITED STATES

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.

Literature: *Crockery and Glass Journal*, Feb. 1954.



(275) Bottle, electric blue.

Designed by Erwin Kalla.

Ht.  $8\frac{1}{8}$ " (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

**UNITED STATES**

Fostoria

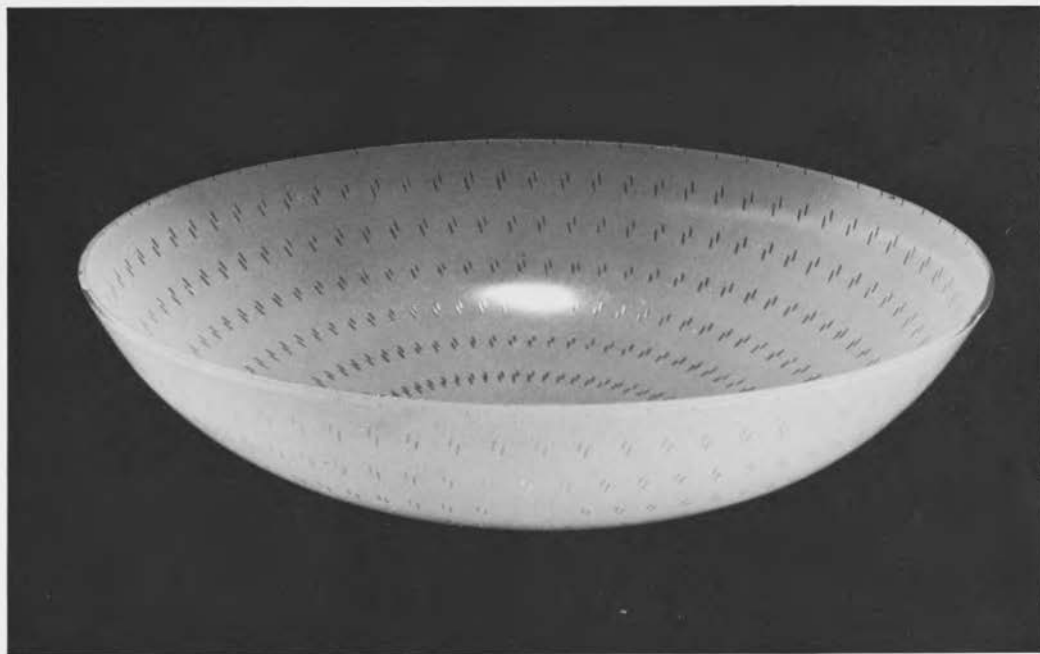


(277) Dish, light green.  
Designed by Marvin Yutzey.  
D. max. ax.  $15\frac{5}{8}$ " (39.7 cm).  
lc rl

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.  $11\frac{3}{4}$ " (29.8 cm).

gp



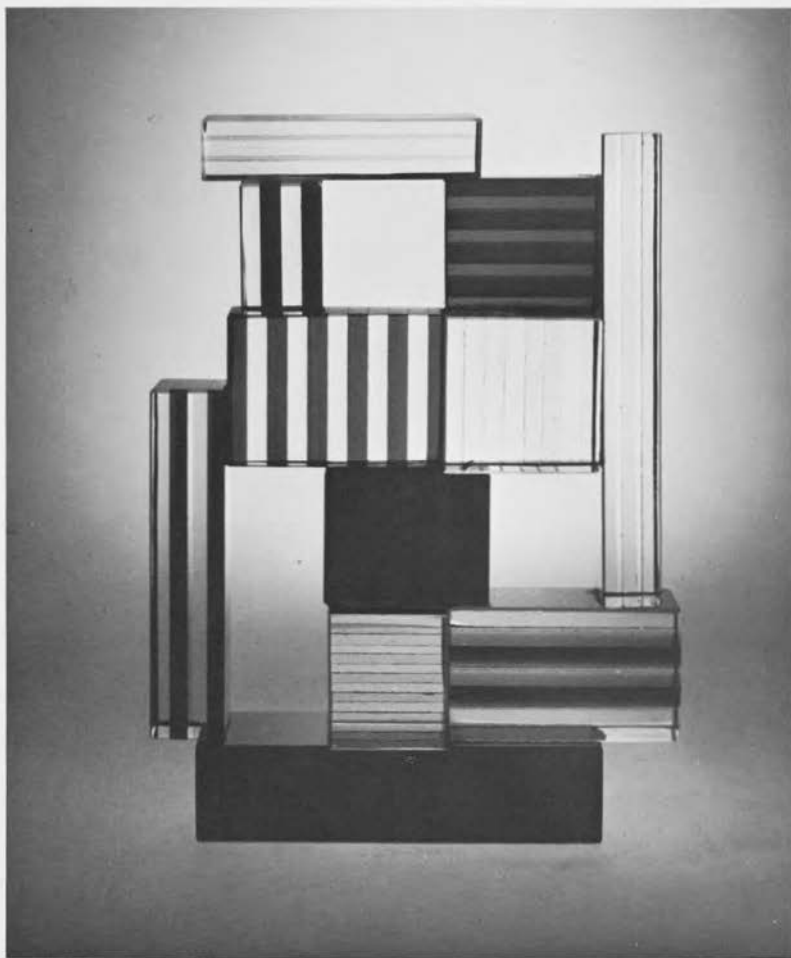
(279) Panel, multicolored enameled glass.  
Executed by Steven Mildwoff after Paul Klee.  
17 $\frac{3}{4}$ " x 12" (45.0 x 30.5 cm).

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. 9 1/4" (23.5 cm).

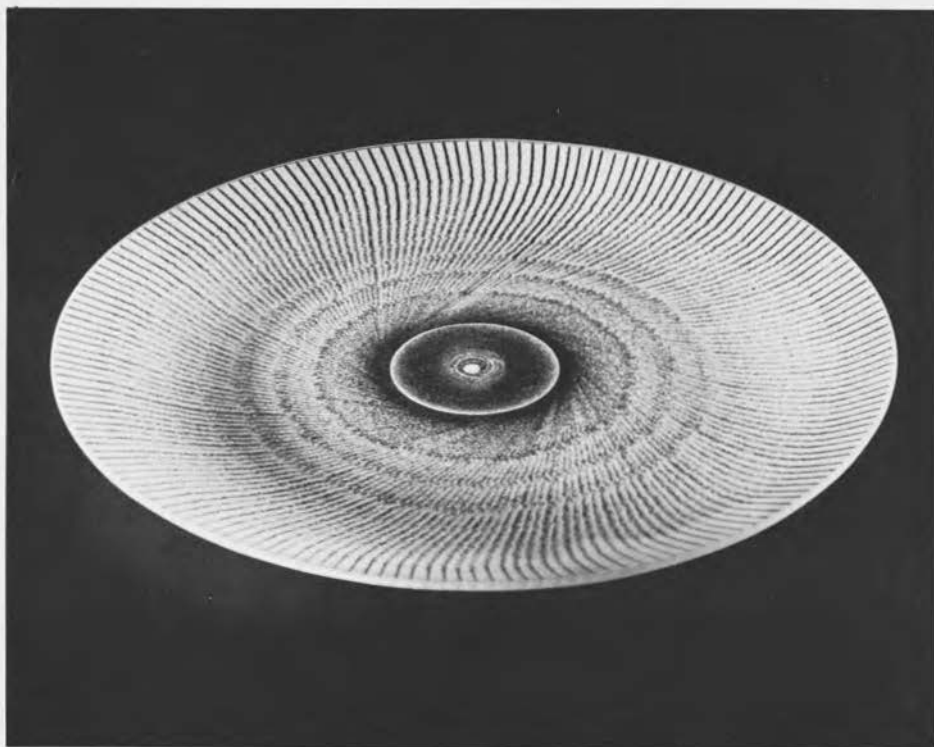
ek rl

## UNITED STATES

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.

Literature: *Craft Horizon*, June 1954. *Cross Country Craftsman*, June 1957.  
*Interior Design*, September 1957.



(281) Plate, white enamel in clear glass.  
Designed and executed by Maurice Heaton.  
D.  $15\frac{7}{8}$ " (40.3 cm).  
gp

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.  $3\frac{3}{4}$ " (9.5 cm).

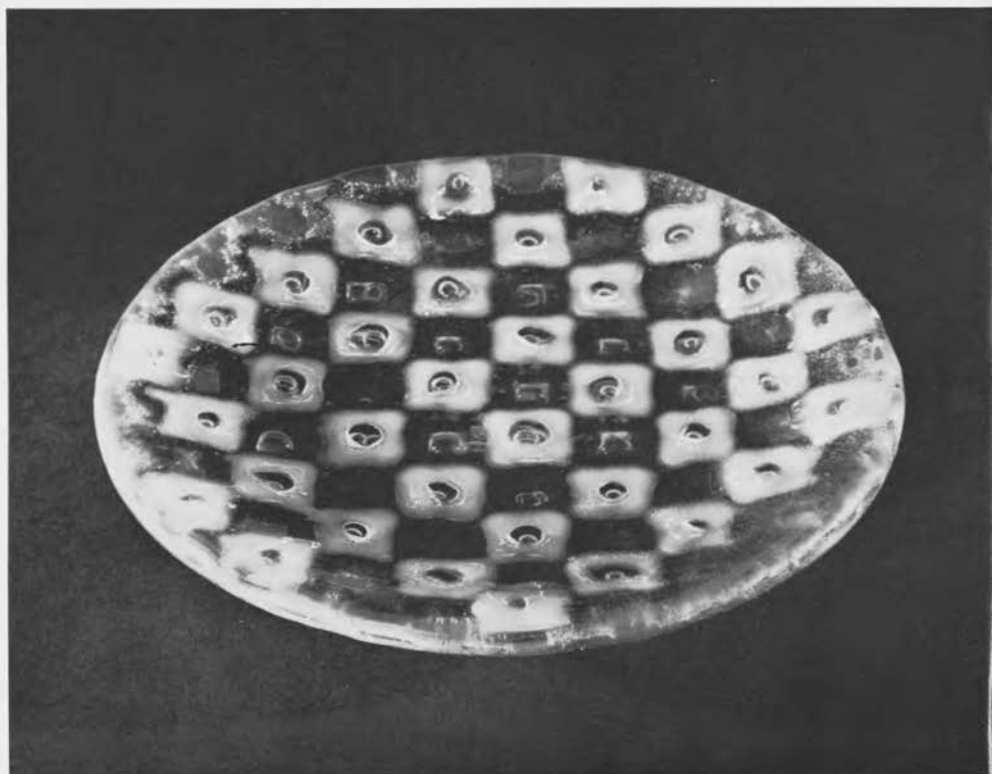
lc ek rl

UNITED STATES

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: *Freda 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.  $3\frac{1}{8}$ " (8.0 cm).

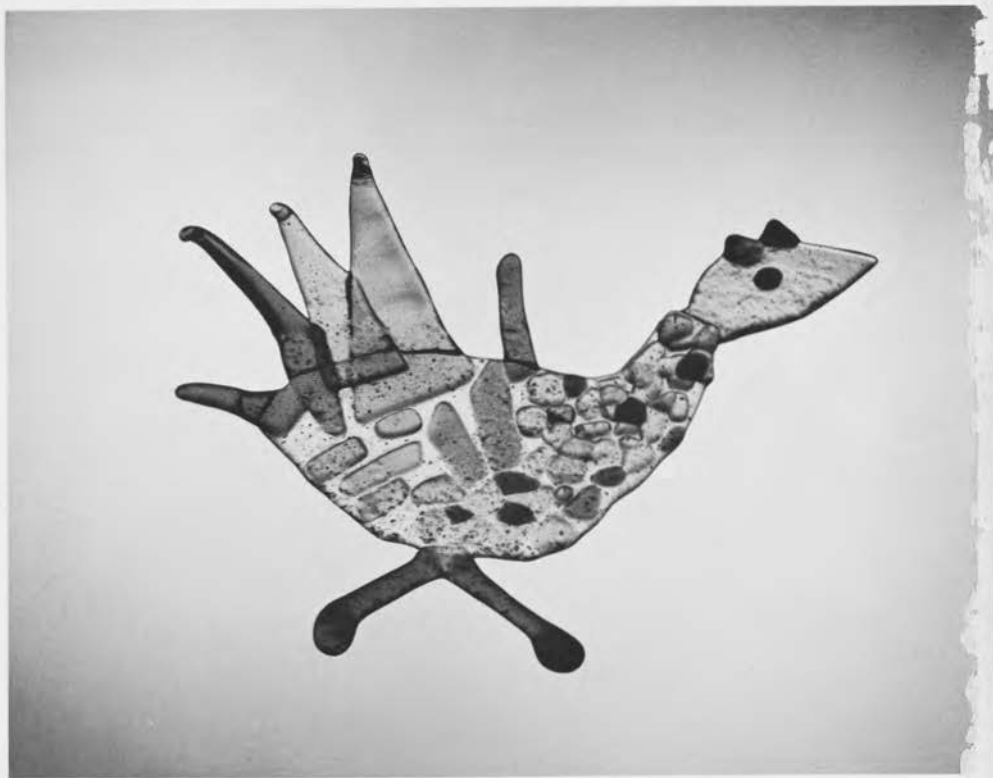
ek rl gn gp

## UNITED STATES

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.

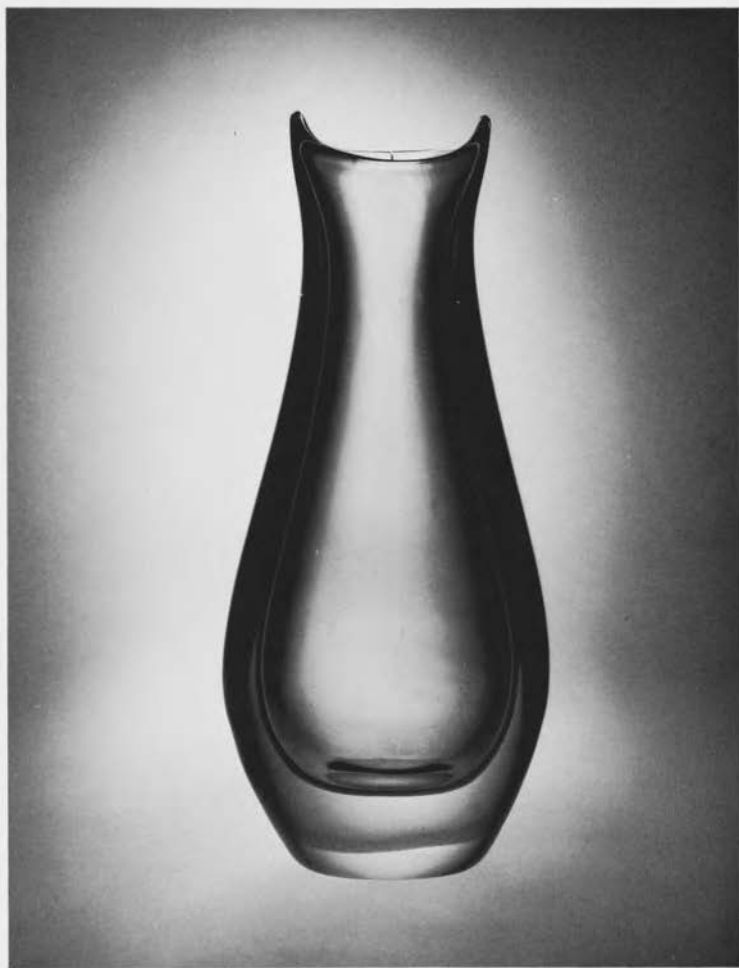
Literature: *Craft Horizon*, XIX, March-April 1959, pp. 1, 3.



(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.*

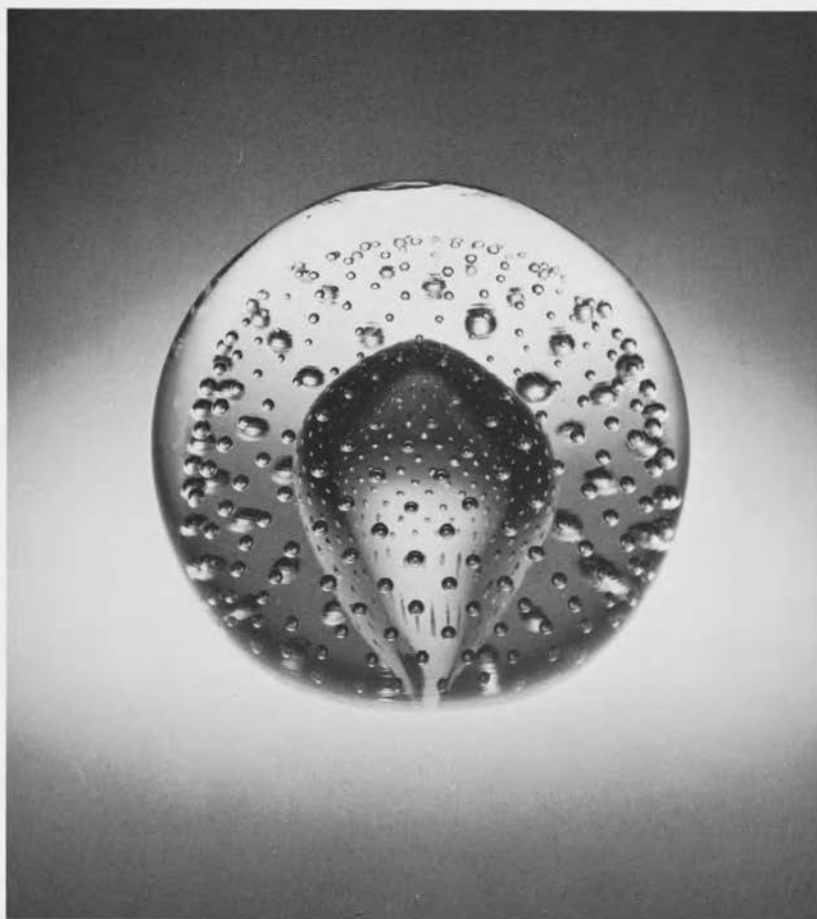


(286) Vase, light blue and green.  
Ht.  $14\frac{5}{8}$ " (37.2 cm).

UNITED STATES

Manufacturer: *The Rainbow Art Glass Company, Huntington, West Virginia.*

Established in 1939.



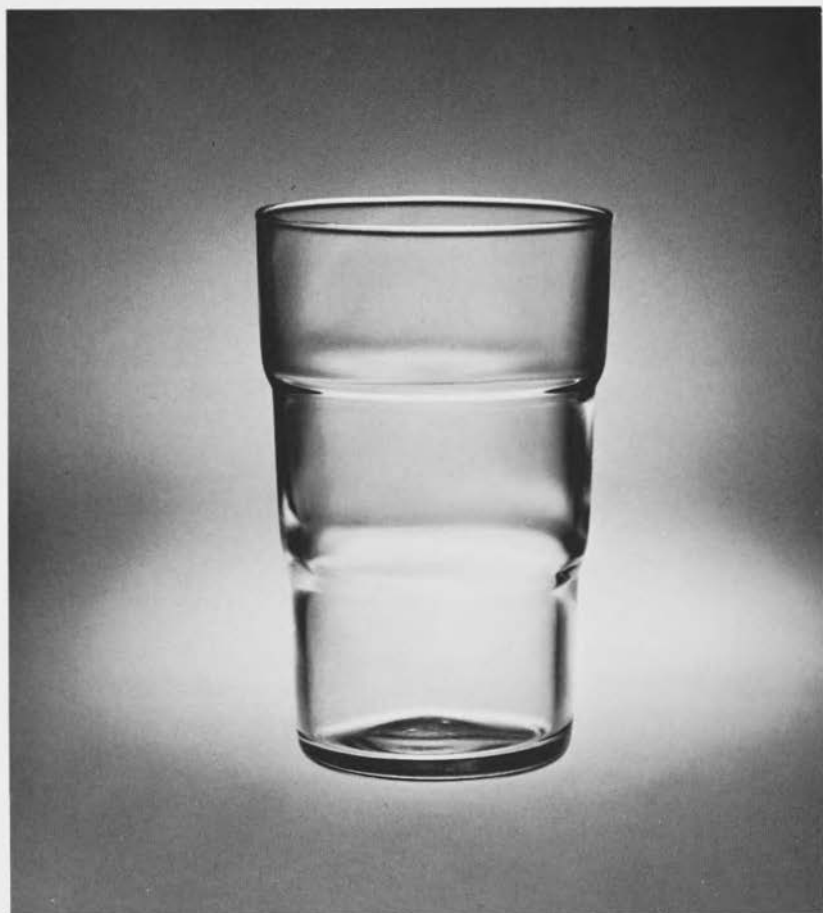
(287) Paperweight, blue, bubble pattern.

Designed by Henry P. Manus.

Ht.  $3\frac{3}{4}$ " (9.5 cm).

lc 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

## UNITED STATES

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.

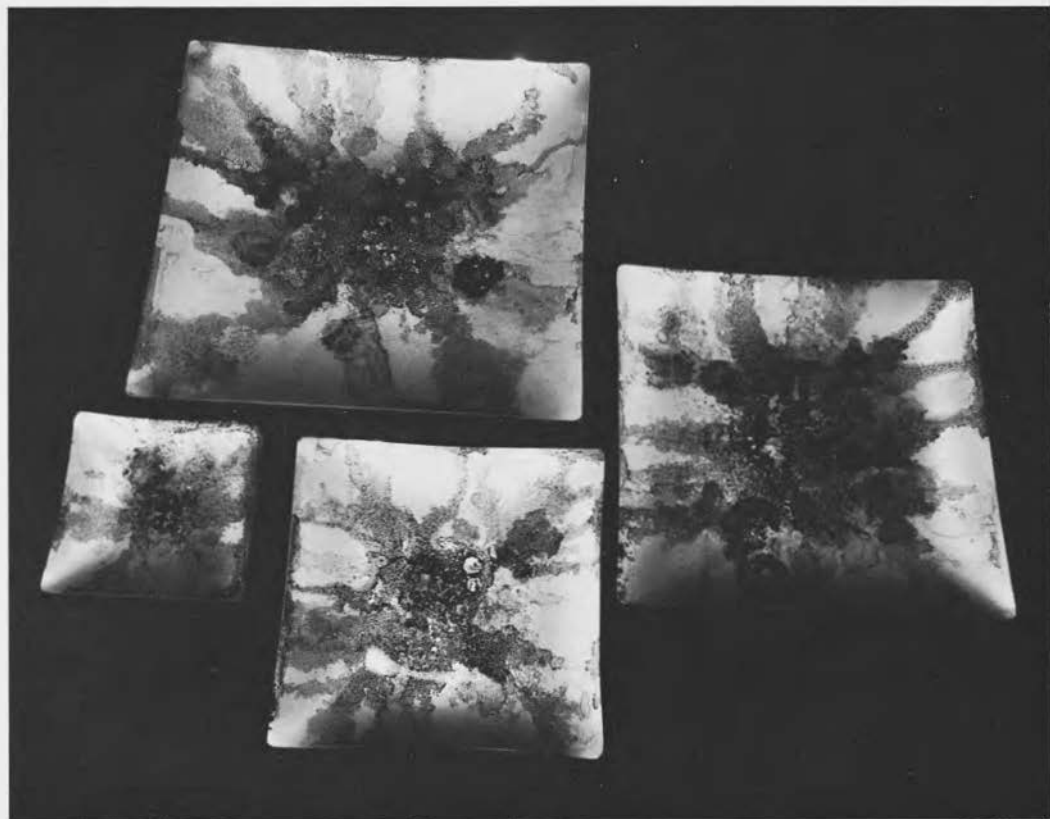
Designed by Elmer E. Miller.

Ht.  $13\frac{1}{2}$ " (34.3 cm).

No. 1251.

Manufacturer: *Eugene M. Winters, Albany, New York.*

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

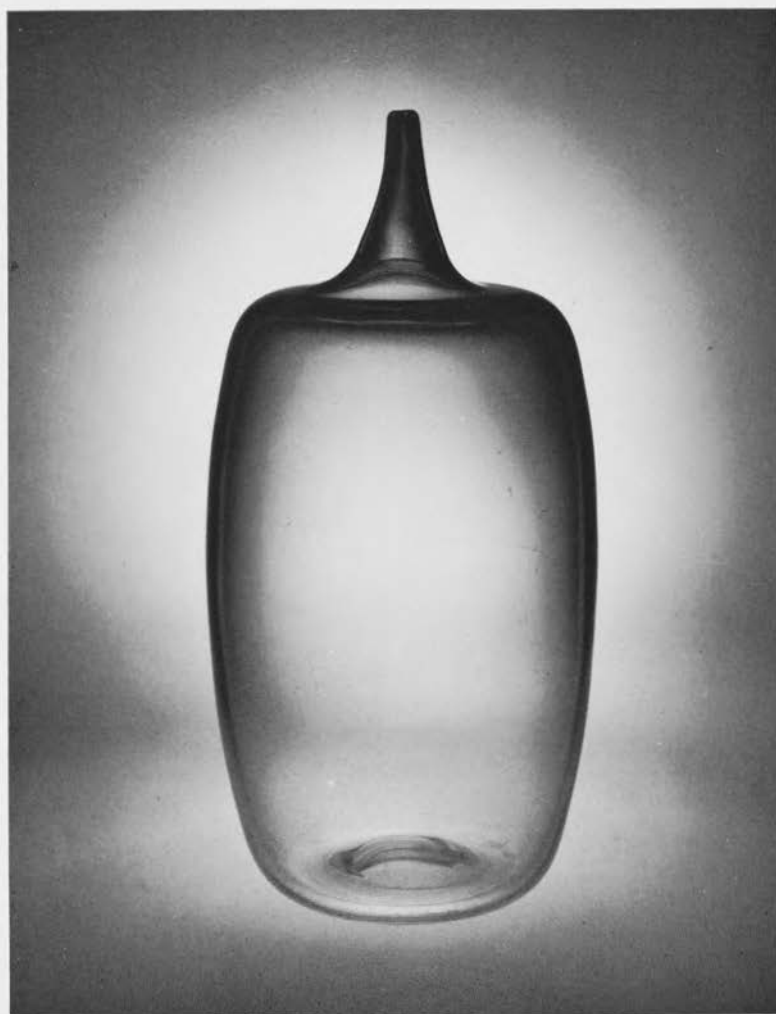


## VENEZUELA

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.  $12\frac{3}{4}$ " (32.5 cm).  
gn

**VENEZUELA**

Núñez



(292) Vase, light green.  
Designed by Rubén Núñez.  
Ht.  $6\frac{3}{4}$ " (17.2 cm).  
gn

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#### PHOTOGRAPHIC CREDITS

The photographs in this catalogue have been taken by Geoffrey Fulton, with the exception of Nos. 119, 120, 172, 173, 178, 179, 223 and 243 which have been taken by Stanley Weisenfeld, both of the Photographic Department of the Corning Glass Works. The photograph No. 111 has kindly been provided by the manufacturer.

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in the exhibition  
GLASS 1959



THE CORNING MUSEUM OF GLASS  
CORNING GLASS CENTER  
CORNING, NEW YORK

No.	MAKER	SOURCE	PRICE
ARGENTINA			
1	Lucrecia Moyano de Muñiz	Mrs. Muñiz, Acassuso, Buenos Aires	\$ 30.00 in Argentina
AUSTRIA			
2	J. & L. Lobmeyr	A. J. van Dugteren & Sons, 210 Fifth Ave., New York 10, N. Y. (wholesale distributor). Major department stores in New York City	\$ 22.50
3	J. & L. Lobmeyr	"	\$ 42.00 (a dozen)
4	J. & L. Lobmeyr	"	\$ 72.00 (a dozen)
5	Tiroler Glashütte	Paul A. Straub & Company, 19 East 26th Street, New York 10, N. Y. (wholesale distributor)	ca. \$ 3.00 (each)
BELGIUM			
6	Cristalleries du Val-Saint-Lambert	Vogue Ceramics Industries, Inc., 225 Fifth Ave., New York, N. Y.	\$ 50.00
7	Cristalleries du Val-Saint-Lambert	"	\$ 18.50
8	Société Anonyme des Verreries de Boussu	Major department stores in New York City	not quoted
9	Société Anonyme des Verreries de Boussu	"	not quoted
CANADA			
10	John Lees	Mr. Lees, 4443 W. 8th Ave., Vancouver 8, British Columbia	ca. \$ 25.00
CZECHOSLOVAKIA			
11	Art Center for Glass Industry	"Glassexport," Václavské náměstí 1, Prague Mr. Eugene Fleischner, 1133 Broadway, New York 10, N. Y.	\$ 60.00 in Czechoslovakia
12	Art Center for Glass Industry	"	\$ 65.00 in Czechoslovakia
13	Art Center for Glass Industry	"	\$ 50.00 in Czechoslovakia
14	Art Center for Glass Industry	"	\$ 35.00 in Czechoslovakia
15	Art Center for Glass Industry	"	\$600.00 in Czechoslovakia
16	Art Center for Glass Industry	"	\$ 60.00 in Czechoslovakia
17	Bohemian Glass Works	"	\$ 12.00 in Czechoslovakia (8 pc. set)
18	Borské sklo National Corporation	"	\$ 30.00 in Czechoslovakia
19	Borské sklo National Corporation	"	\$ 3.00 in Czechoslovakia

No.	MAKER	SOURCE	PRICE
20	Borské sklo National Corporation	"Glassexport," Václavské náměstí 1, Prague Mr. Eugene Fleischner, 1133 Broadway, New York 10, N. Y.	\$ 12.00 in Czechoslovakia
21	Borské sklo National Corporation	"	\$ 12.00 in Czechoslovakia
22	Borské sklo National Corporation	"	\$ 3.00 in Czechoslovakia
23	Borské sklo National Corporation	"	\$ 3.00 in Czechoslovakia
24	Center of Arts and Crafts	"	\$ 50.00 in Czechoslovakia
25	Center of Arts and Crafts	"	\$ 60.00 in Czechoslovakia
26	Václav Cizler	"	\$300.00 in Czechoslovakia
27	Harrachov Glassworks	"	\$ 11.00 in Czechoslovakia
28	Industrial High School for Glassmaking	"	\$350.00 in Czechoslovakia
29	Karlovarské sklo "Moser"	"	\$ 35.00 in Czechoslovakia (6 pc. set)
30	Karlovarské sklo "Moser"	"	\$ 15.00 in Czechoslovakia
31	Karlovarské sklo "Moser"	"	\$ 60.00 in Czechoslovakia
32	Jan Kotík	"	\$500.00 in Czechoslovakia
33	Vera Lisková	"	\$ 70.00 in Czechoslovakia
34	Ladislav Oliva	"	\$ 50.00 in Czechoslovakia
35	Ladislav Oliva	"	\$ 50.00 in Czechoslovakia
36	Ladislav Oliva	"	\$ 50.00 in Czechoslovakia
37	Podebradské sklárny-National Corporation	"	\$ 20.00 in Czechoslovakia
38	Podebradské sklárny-National Corporation	"	\$250.00 in Czechoslovakia
39	René Roubíček	"	\$ 10.00 in Czechoslovakia
40	Frantisek Tejml	"	\$180.00 in Czechoslovakia
41	United Glassworks	"	ca. \$ 1.50 in Czechoslovakia (each)
42	Železnobrodské sklo-National Corporation	"	\$ 35.00 in Czechoslovakia

#### DENMARK

43	Holmegaards Glasvaerk	Svend Jensen of Denmark, Inc., 1010 Boston Post Road, Rye, N. Y.	\$6.00-16.00 (each)
44	Holmegaards Glasvaerk	"	\$6.50-20.00 (each)
45	Holmegaards Glasvaerk	"	not quoted
46	Holmegaards Glasvaerk	"	\$4.50; 5.00
47	Holmegaards Glasvaerk	"	\$1.50
48	Holmegaards Glasvaerk	"	\$7.50-16.50
49	Holmegaards Glasvaerk	"	\$4.00-12.00



No.	MAKER	SOURCE	PRICE
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51	Holmegaards Glasvaerk	"	\$4.25; 7.50
52	Holmegaards Glasvaerk	"	\$1.50-2.50
53	Holmegaards Glasvaerk	"	\$4.00
54	Holmegaards Glasvaerk	"	ca. \$3.00 (each)
55	Kastrup Glasvaerk	Germatex Corp., 110 East 3rd Street, Mt. Vernon, N. Y. (wholesale distributor). Major department stores in New York City	not quoted
56	Kastrup Glasvaerk	"	not quoted
57	Kastrup Glasvaerk	"	not quoted
58	Kastrup Glasvaerk	"	not quoted
59	Kastrup Glasvaerk	"	not quoted
ENGLAND			
60	Phyllis Boissier	Phyllis Boissier, 54 Pelham Court, London	ca. \$225.00 in England
61	Shiela Elmhirst	Shiela Elmhirst, 168 Norwich Road, Ipswich, Suffolk	Sold; similar piece would cost ca. \$ 75.00 in England
62	Shiela Elmhirst	"	not quoted
63	Gilbey Glasses Ltd.	U. S. Sales Office: 333 West 56th Street, New York 19, N. Y. Major department stores in the United States	\$ 3.50 (carafe) \$ 1.60-\$1.80 (each goblet)
64	John Hutton	Mr. Hutton, 10a Cunningham Place, London	ca. \$185.00 in England
65	John Hutton	"	ca. \$185.00 in England
66	James A. Jobling & Company	Not sold in United States	ca. \$ 1.50 in England
67	James A. Jobling & Company	"	ca. \$ 2.10 in England
68	James A. Jobling & Company	"	ca. \$ 0.45 in England
69	James A. Jobling & Company	"	ca. \$ 0.40 in England
70	Juniper Workshop (Edinburgh College of Art)	Juniper Workshop (Edinburgh College of Art), 51 Belmont Ave., Juniper Green, Middlethian	ca. \$ 30.00 in England
71	Juniper Workshop (Edinburgh College of Art)	"	ca. \$ 15.00 in England
72	Juniper Workshop (Edinburgh College of Art)	"	ca. \$ 90.00 in England
73	Juniper Workshop (Edinburgh College of Art)	"	not for sale
74	Juniper Workshop (Edinburgh College of Art)	"	not for sale (objects similar to Nos. 73-4 can be commissioned).

No.	MAKER	SOURCE	PRICE
75	James Powell & Sons	R. F. Brodegaard & Co., Inc., 225 Fifth Avenue, New York 10, N. Y. (wholesale distributor).	ca. \$ 3.50 (pitcher) in England ca. \$ 0.35 (each beaker) in England
76	Royal College of Art	Royal College of Art, South Kensington, London	in England not quoted
77	Royal College of Art	"	not quoted
78	Royal College of Art	"	not quoted
79	Stuart & Sons	The Worcester Royal Porcelain Co., 11 East 26th Street, New York 10, N. Y. (wholesale distributor)	\$ 7.50 and \$7.00
80	Stuart & Sons	"	\$ 7.75
81	Stuart & Sons	"	\$ 6.00 to \$7.75 (each)
82	Laurence Whistler	Mr. Whistler, The Director's House, The British Museum, London	\$450.00 in England
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83	Karhula-Iittala Glass Works	Georg Jensen Inc., 667 Fifth Ave., New York 22, N. Y.	\$ 12.00
84	Karhula-Iittala Glass Works	"	\$ 62.00
85	Karhula-Iittala Glass Works	"	\$170.00
86	Karhula-Iittala Glass Works	"	\$ 32.50
87	Karhula-Iittala Glass Works	"	\$ 65.00
88	Karhula-Iittala Glass Works	"	\$152.00
89	Karhula-Iittala Glass Works	"	\$165.00
90	Karhula-Iittala Glass Works	"	\$ 46.50
91	Karhula-Iittala Glass Works	"	\$ 18.50
92	Karhula-Iittala Glass Works	"	\$ 28.50
93	Karhula-Iittala Glass Works	"	\$ 34.50
94	Notsjö Glass Works	"	\$ 15.00
95	Notsjö Glass Works	"	\$ 25.00
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98	Bayel-Cristalleries de Champagne	"	\$ 20.00 in France
99	Cristalleries de Saint Louis	Tiffany's, 727 Fifth Avenue, New York, N. Y.	ca. \$200.00
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106	Les Gémmaux de France	"	\$1,000.00
107	Jean Hautin-Guiraut	Jean Hautin-Guiraut, Alpe de Venosc, Isère	\$200.00 in France
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109	Max Ingrand	"	\$110.00 in France
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115	Gralglashütte	"	ca. \$ 0.25 in Germany (each)
116	Gralglashütte	"	ca. \$ 0.40 in Germany (each)
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121	Ischendorfer Glashütte	"	not quoted
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123	Jenaer Glaswerk Schott & Genossen, Mainz	"	ca. \$ 3.50 in Germany
124	Jenaer Glaswerk Schott & Genossen, Mainz	Fraser's Inc., 236 Fifth Ave., 6th Floor, New York 1, N. Y. (wholesale distributor)	ca. \$ 10.00 (set) in Germany
125	Kristallglaswerk Hirschberg	Kristallglaswerk Hirschberg, Essen	not quoted
126	Kristallglas, Oberursel	Irving W. Rice & Co., Inc., 15 West 34th Street, New York, N. Y.	not quoted
127	Kristallglas, Oberursel	"	not quoted
128	Hanns Model	Hanns Model, 11 Adolf-Fremd Weg, Stuttgart	not quoted
129	Hanns Model	"	not quoted
130	Nora Ortlieb	Nora Ortlieb, 14 Hackstrasse, Stuttgart	not for sale
131	Nora Ortlieb	"	not for sale
132	Peill & Putzler	The Litline Corp., 6 East 53rd Street, New York 22, New York. International Design Group, Inc., 231 10th Ave., New York 11, N. Y. Major department stores in the United States	not quoted
133	Peill & Putzler	"	ca. \$ 3.00 (each)
134	Kristall-Rimpler	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.	ca. \$ 5.50 in Germany
135	Rosenthal Glaswerk	Rosenthal-Block China Corp., 21 East 26th Street, New York, N. Y. (wholesale distributor)	ca. \$ 2.50 in Germany
136	Rosenthal Glaswerk	"	ca. \$ 1.50 in Germany (each)
137	Albin Schaedel	Mr. Schaedel, Arnstadt, Thuringia, East Germany	ca. \$ 12.00 in Germany

No.	MAKER	SOURCE	PRICE
138	Albin Schaedel	Mr. Schaedel, Arnstadt, Thuringia, East Germany	ca. \$ 12.00 in Germany
139	Albin Schaedel	"	ca. \$ 15.00 in Germany
140	Marianne Schoder	Marianne Schoder, 7a Waldstrasse, Stuttgart	ca. \$ 30.00 in Germany
141	Staatliche Fachschule, Zwiesel	Staatliche Fachschule, Zwiesel, Bavaria	ca. \$ 15.00 in Germany
142	Staatliche Fachschule, Zwiesel	"	ca. \$ 15.00 in Germany
143	Staatliche Fachschule, Schwäbisch Gmünd	Staatliche Fachschule, Schwäbisch Gmünd	ca. \$ 50.00 in Germany
144	Staatliche Fachschule, Schwäbisch Gmünd	"	ca. \$ 13.00 in Germany
145	Staatliche Fachschule, Schwäbisch Gmünd	"	ca. \$ 18.00 in Germany
146	Johannes Stuhl	Mr. Stuhl, 72 Marktstrasse, Wilhelmshaven	ca. \$ 25.00 in Germany
147	Richard Süßmuth	Georg Jensen Inc., 667 Fifth Ave., New York 22, N. Y.	\$ 11.00 (pitcher) \$ 1.50 (each beaker)
148	Richard Süßmuth	"	ca. \$ 15.00
149	Vereinigte Farbenglaswerke, Zwiesel	Friedrich M. Schade, 220 Fifth Ave., Suite 1001, New York 11, N. Y. (wholesale distributor)	not quoted
150	Vereinigte Farbenglaswerke, Zwiesel	"	not quoted
151	Vereinigte Farbenglaswerke, Zwiesel	"	not quoted
152	Vestische Glashütte	Vestische Glashütte, Gelsenkirchen-Buer	ca. \$ 1.50 in Germany (each)
153	Vestische Glashütte	"	ca. \$ 0.75 in Germany (each)
154	Vestische Glashütte	"	ca. \$ 0.75 in Germany (each)
155	Vestische Glashütte	"	ca. \$ 3.00 in Germany (each)
156	Rudolf Wagner	Mr. Wagner, Zwiesel, Bavaria	ca. \$ 5.70 in Germany
157	Württembergische Metallwarenfabrik (WMG)	Fraser's Inc., 236 Fifth Ave., 6th Floor, New York 1, N. Y. (wholesale distributor)	ca. \$ 1.95 in Germany
158	Württembergische Metallwarenfabrik (WMG)	"	ca. \$ 3.65 in Germany
159	Württembergische Metallwarenfabrik (WMG)	"	ca. \$ 3.00 in Germany
160	Württembergische Metallwarenfabrik (WMG)	"	ca. \$ 0.35 in Germany ca. \$ 1.80 in Germany
161	Württembergische Metallwarenfabrik (WMG)	"	ca. \$ 0.85 in Germany

No.	MAKER	SOURCE	PRICE
162	Württembergische Metallwarenfabrik (WMG)	Fraser's Inc., 236 Fifth Ave., 6th Floor, New York 1, N. Y. (wholesale distributor)	<div> ca. \$ 0.40 in Germany  ca. \$ 0.55 in Germany  ca. \$ 0.70 in Germany </div>
GREECE			
163	Hellenic Chemical Products & Fertilizers Co., Ltd.	Available only in Greece: Amalias 20, Athens	ca. \$ 20.00 in Greece
IRAN			
164	Reza-Pur Afshin	Reza-Pur Afshin, Teheran	not quoted
IRELAND			
165	Waterford Glass Ltd.	Major department stores in the United States	goblet is not yet an item of the regular production
ITALY			
166	Barovier & Toso	Major department stores in the United States	not quoted
167	Barovier & Toso	"	not quoted
168	Barovier & Toso	"	not quoted
169	Erwin Burger	Erwin Burger, Via Giulia Umberti 20, Milan	ca. \$240.00 in Italy
170	Cristalleria Santi	Cristalleria Santi, Ramo 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	Pitman Dreitzer & Co., Inc., 1107 Broadway, New York, N. Y.	\$ 1.60 in Italy
179	Vincenzo Nason	"	\$ 0.75 in Italy
180	Salviati & Co.	Salviati & Co., Dorsoduro 195, Venice	\$ 5.00 (goblet) in Italy \$ 3.00 (plate) in Italy
181	Salviati & Co.	"	\$ 10.00 (each) in Italy
182	Seguso Vetri d'Arte	Seguso Vetri d'Arte, Ponte Vivarini 138, Murano	not quoted
183	Seguso Vetri d'Arte	"	not quoted
184	Seguso Vetri d'Arte	"	not quoted
185	Seguso Vetri d'Arte	"	not quoted

No.	MAKER	SOURCE	PRICE
186	Seguso Vetri d'Arte	Seguso Vetri d'Arte, Ponte Vivarini 138, Murano	not quoted
187	Seguso Vetri d'Arte	"	not quoted
188	Stil Nuovo	Stil Nuovo, Via Nazionale 51, Montelupo-Fiorentino	not quoted
189	Venini	Benavede, Inc. (Altamira), 125 East 55th Street, New York, N. Y.	\$ 35.00
190	Venini	"	\$ 37.50
191	Venini	"	\$ 37.50
192	Venini	"	\$ 30.00
193	Venini	"	\$ 25.00
194	Venini	"	\$ 28.00
195	Venini	"	\$ 35.00
196	Venini	"	\$ 35.00
197	Venini	"	\$ 50.00
198	Venini	"	\$ 40.00
199	Venini	"	\$ 50.00
200	Vetreria Archimede Seguso	Vetreria Archimede Seguso, Fondamenta Serenella 18, Murano	not quoted
201	Vetreria Artistica Aureliano Toso	Vetreria Artistica Aureliano Toso, Fondamenta Radi 24, Murano	not quoted
202	Vetreria Artistica Aureliano Toso	"	not quoted
JAPAN			
203	Awashima Glass Company	Maruzen Co., 303 Fifth Ave., New York 16, N. Y.	ca. \$ 1.30 (each)
204	Awashima Glass Company	"	ca. \$ 2.00 (each)
205	Kagami Crystal Glass Works	Kagami Crystal Glass Works, Tokyo	not quoted
206	Kagami Crystal Glass Works	"	not quoted
207	Kagami Crystal Glass Works	"	not quoted
208	Kagami Crystal Glass Works	"	not quoted
NETHERLANDS			
209	Koninklijke Nederlandsche Glasfabriek Leerdam	A. J. van Dugteren & Sons, Inc., 210 Fifth Ave., New York, N. Y. (wholesale distributor)	ca. \$ 10.00 (each) in The Netherlands
210	Koninklijke Nederlandsche Glasfabriek Leerdam	"	ca. \$ 25.00 in The Netherlands
211	Koninklijke Nederlandsche Glasfabriek Leerdam	"	ca. \$100.00 in The Netherlands
212	Koninklijke Nederlandsche Glasfabriek Leerdam	"	ca. \$ 4.00 (each) in The Netherlands

No.	MAKER	SOURCE	PRICE
213	Koninklijke Nederlandsche Glasfabriek Leerdam	A. J. van Dugteren & Sons, Inc. 210 Fifth Ave., New York, N. Y. (wholesale distributor)	ca. \$ 20.00 in The Netherlands
214	Koninklijke Nederlandsche Glasfabriek Leerdam	"	ca. \$ 70.00 in The Netherlands
215	Koninklijke Nederlandsche Glasfabriek Leerdam	"	ca. \$ 15.00 in The Netherlands
216	Kristalunie Maastrich	Tharoud & Sons, Inc., 129-131 Fifth Ave., New York, N. Y.	ca. \$ 20.00 in The Netherlands
217	Kristalunie Maastrich	"	ca. \$ 17.00 in The Netherlands
218	Kristalunie Maastrich	"	ca. \$ 2.50-3.50 (each) in The Netherlands
219	Kristalunie Maastrich	"	ca. \$ 15.00 in The Netherlands
220	Kristalunie Maastrich	"	ca. \$ 15.00 in The Netherlands
NORWAY			
221	Christiania Glasmagasin (Hadeland)	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.	ca. \$ 4.50 in Norway
222	Christiania Glasmagasin (Hadeland)	"	ca. \$ 56.50 in Norway
223	Christiania Glasmagasin (Hadeland)	"	ca. \$ 6.00 (plate); \$14.00, \$24.00, \$25.00 (bowls) in Norway
224	Christiania Glasmagasin (Hadeland)	"	ca. \$ 7.70; \$9.50 in Norway
225	Christiania Glasmagasin (Hadeland)	"	ca. \$ 5.50; \$7.15 in Norway
POLAND			
226	Krosno Glassworks	Mr. Eugene Fleischner, 1133 Broadway, New York 10, N. Y.	\$ 5.00
SPAIN			
227	Sucesor de A. Serrallonga	Gadzik Sales Co., 1921 W. Huntington Park Ave., Philadelphia 40, Pa.	not quoted
SWEDEN			
		For Swedish glass in general: Sweden House, Inc., 12 West 50th Street, New York, N. Y.	
228	Afors Glasbruk	Afors, Emmaboda	not quoted
229	Afors Glasbruk	"	not quoted



No.	MAKER	SOURCE	PRICE
230	Afors Glasbruk	Afors, Emmaboda	not quoted
231	Afors Glasbruk	"	not quoted
232	Björkshults Glasbruk	Major department stores in the United States	ca. \$ 1.50 (each)
233	Boda Bruks	Boda Bruks, Kronobergs Lan	not quoted
234	Boda Bruks	"	not quoted
235	Boda Bruks	"	not quoted
236	Flygsfors Glasbruk	Ikora Importers, Inc., 233 Fifth Avenue, New York 16, N. Y. (wholesale distributor)	\$ 20.00
237	Gullaskrufs Glasbruks	Major department stores in the United States	ca. \$ 0.50 in Sweden
238	Gullaskrufs Glasbruks	"	ca. \$ 1.50 in Sweden
239	Gullaskrufs Glasbruks	"	ca. \$ 0.25 in Sweden
240	Gullaskrufs Glasbruks	"	ca. \$ 2.00 (small) in Sweden ca. \$ 3.50 (large) in Sweden
241	Gullaskrufs Glasbruks	"	ca. \$ 0.30 (small) in Sweden ca. \$ 1.25 (large) in Sweden
242	Johansfors Glasbruk	"	ca. \$ 1.70 (decanter) in Sweden ca. \$ 0.40 (each beaker) in Sweden
243	Johansfors Glasbruk	"	ca. \$ 2.50; \$3.25 in Sweden
244	Johansfors Glasbruk	"	ca. \$ 3.00 in Sweden
245	Kosta Glasbruk	Georg Jensen Inc., 667 Fifth Ave., New York 22, N. Y.; Bonnier's, 605 Madison Ave., New York 22, N. Y.	\$ 45.00
246	Kosta Glasbruk	"	\$165.00
247	Kosta Glasbruk	"	\$300.00
248	Kosta Glasbruk	"	\$175.00
249	Kosta Glasbruk	"	\$1,900.00
250	Kosta Glasbruk	"	\$500.00
251	Lindshammars Glasbruk	Major department stores in the United States	ca. \$ 6.00 in Sweden
252	Orrefors Glasbruk	Fisher, Bruce & Co., 219-221 Market Street, Philadelphia 6, Pa.; B. Altman & Co., Fifth Ave., New York 16, N. Y.; Georg Jensen Inc., 667 Fifth Ave., New York 22, N. Y.; Zacho, 3157 Wilshire Blvd., Los Angeles 5, Calif.	\$ 55.00; \$65.00
253	Orrefors Glasbruk	"	\$225.00
254	Orrefors Glasbruk	"	\$175.00
255	Orrefors Glasbruk	"	\$225.00
256	Orrefors Glasbruk	"	\$ 42.50

No.	MAKER	SOURCE	PRICE
257	Reijmyre Glasbruk	Reijmyre Glasbruk, Reijmyra	ca. \$ 4.00 in Sweden
258	Reijmyre Glasbruk	"	ca. \$ 0.75 in Sweden
259	Skrufs Glasbruk	Major department stores in the United States	ca. \$ 75.00 in Sweden
260	Skrufs Glasbruk	"	ca. \$ 50.00 in Sweden
261	Skrufs Glasbruk	"	ca. \$ 50.00 in Sweden
262	Skrufs Glasbruk	"	ca. \$ 50.00 in Sweden
263	Skrufs Glasbruk	"	ca. \$ 10.00 in Sweden
264	Strömberghyttan	R. F. Brodegaard Co., Inc., 225 Fifth Ave., New York, N. Y. (wholesale distributor)	\$ 25.00
265	Strömberghyttan	"	\$ 75.00
266	Strömberghyttan	"	\$ 35.00
267	Strömberghyttan	"	\$ 15.00
SWITZERLAND			
268	Roberto Niederer	Handcraft from Europe, 777 Bridgeway, Sausalito, Calif.; Bonnier's, 605 Madison Ave., New York 22, N. Y.	ca. \$ 0.75 in Switzerland
UNITED STATES			
269	Blenko Glass Company	Major department stores in New York City	\$ 8.00 (suggested price)
270	John Burton	America House, 32 East 52nd Street, New York, N. Y.; V. C. Morris, Maiden Lane, San Francisco, Calif.	\$ 75.00
271	Dearborn Glass Co. (M. and F. Higgins)	Dearborn Glass Company	ca. \$ 15.00
272	Edris Eckhardt	America House, 32 East 52nd Street, New York, N. Y.; Howard Wise Gallery, Euclid Avenue, Cleveland, Ohio	\$200.00
273	Edris Eckhardt	"	\$170.00
274	Edris Eckhardt	"	\$150.00
275	Erickson Glass Works	Lord and Taylor, Fifth Ave. and 38th Street, New York, N. Y.; Hammacher & Co., New York, N. Y.	\$ 6.50
276	Fostoria Glass Co.	Major department stores in New York City	\$ 2.75
277	Fostoria Glass Co.	"	\$ 8.50

No.	MAKER	SOURCE	PRICE
278	Glass Guild, Inc.	M. Wille Co., 225 Fifth Ave., New York 10, N. Y. and major department stores and lighting fixture establishments in New York City	not quoted
279	Glass Guild, Inc.	"	not quoted
280	Harriton Carved Glass	Harriton Carved Glass, 511 E. 72nd Street, New York, N. Y.	\$300.00
281	Maurice Heaton	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.	\$ 18.50
282	Indiana Glass Co.	Major department stores in New York City	\$ 0.59
283	Earl McCutchen	America House, 32 East 52nd Street, New York, N. Y.	\$ 65.00
284	Owens-Illinois Glass Co.	Major department stores in the United States	\$ 0.75
285	Priscilla M. Porter	Craftsmen's Fair, 362 Third Ave., New York 16, N. Y.	\$ 15.00
286	The Pilgrim Glass Corp.	Design for Living, 131 East 57th Street, New York, N. Y.; The Willow Shop, 185 West 4th Street, New York, N. Y.	\$ 25.00
287	The Rainbow Art Glass Co.	Major department stores in the United States	\$ 4.00
288	United States Glass Co.	"	not quoted
289	Viking Glass Company	Major department stores in New York City	\$ 5.00
290	Eugene Winters	Hudson Art Importing Co., 225 Fifth Ave., New York, N. Y.	\$ 51.00 (suggested price)
VENEZUELA			
291	Rubén Núñez	Rubén Núñez, c/o J. E. Branger & Co., Caracas	not quoted
292	Rubén Núñez	"	not quoted

## 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 Shiela 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."
- p. 174: Literature; add: *Kunst und Kunsthandwerk*, March-April 1959, pp. 19-26.
- pp. 190-195: For WMG read WMF.
- pp. 203-204: Captions of Nos. 166 and 167 should be interchanged.
- p. 268: Literature; add: "J. A. Höglund: 'Poet of Joy in Glass and Bronze,'" *Interiors*, May 1959, pp. 120-125.
- p. 279: Literature; add: Ruhmer, "Kosta-Glas," *Die Kunst und das Schöne Heim*, June 1959, pp. 354-355.
- 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*.
- p. 329: Add: *Die Schaulade*, published by Verlagshaus Meisenbach, Bamberg.

