

**RISD
MUSEUM**

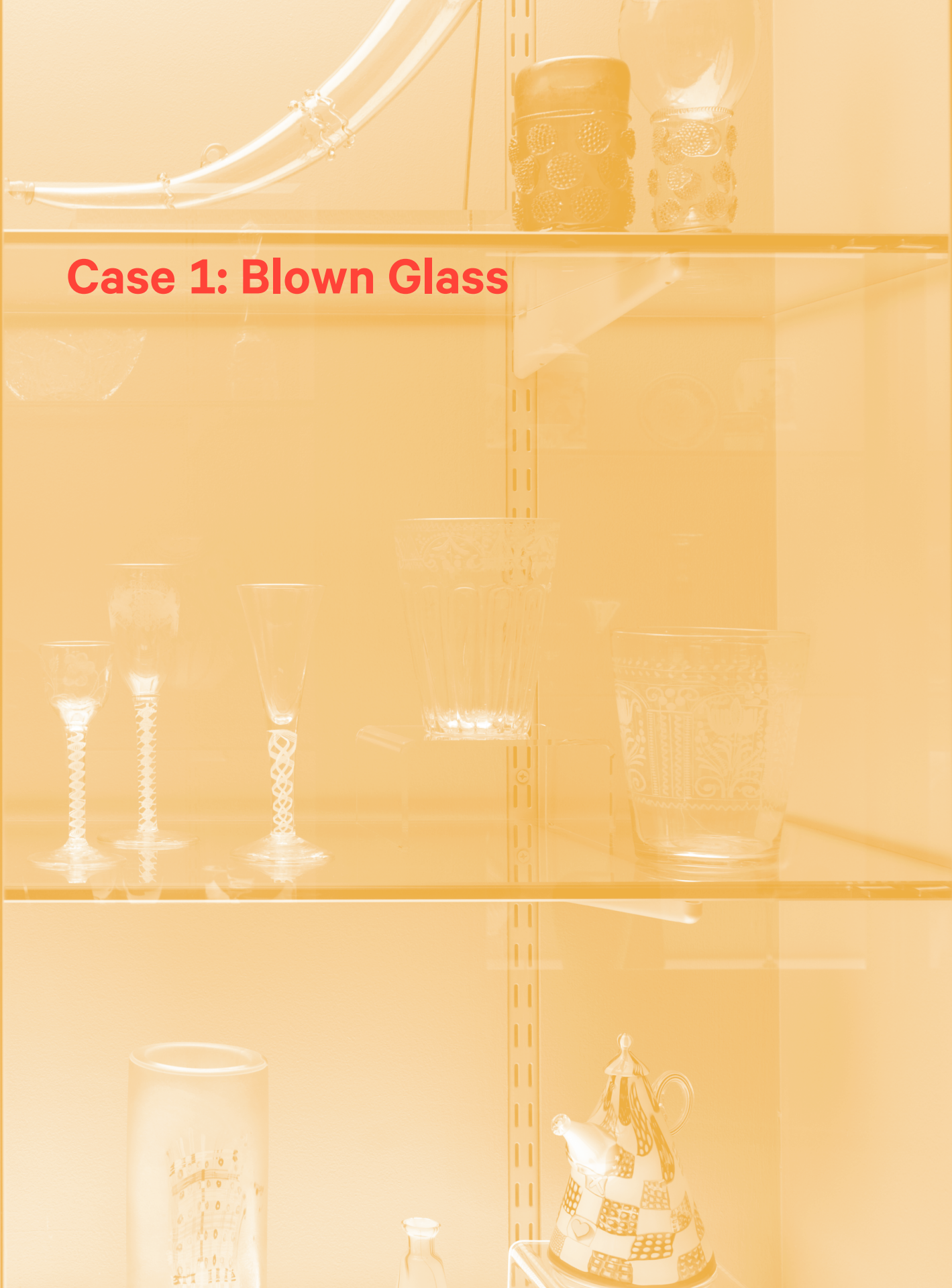
Pendleton Bridge Glass Gallery

Guide





Case 1: Blown Glass



Case 1, Shelf 1

Venetian Glass and Its Influences

Since the 10th century, Venice, Italy, has been a major center of glassmaking innovation. Venetian glassmakers most commonly worked in blown glass, in which molten glass is attached to a metal tube through which the glassmaker blows air, expanding the mass into a hollow vessel.

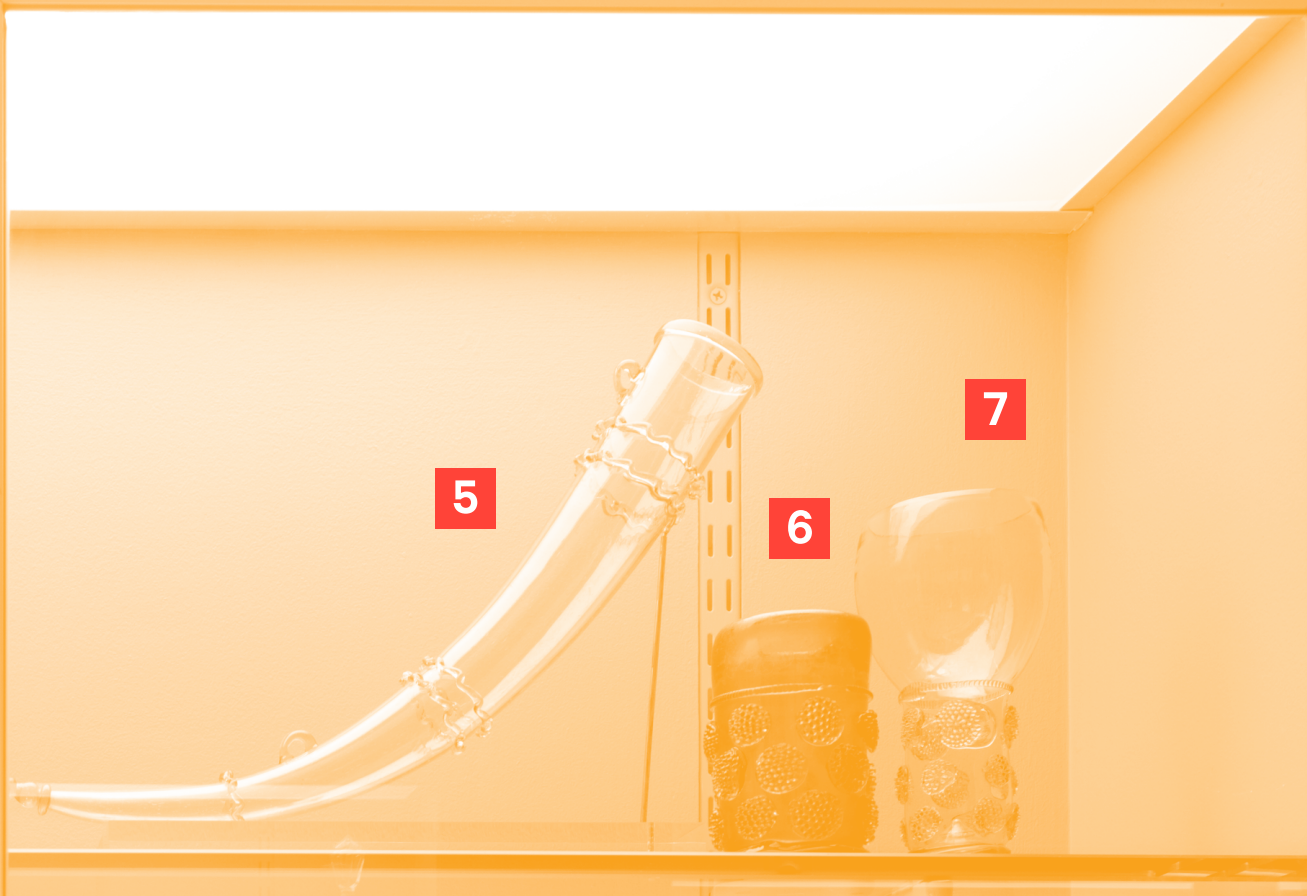
By the 13th century, Venetian glassworkers were famed throughout Europe for their varied and advanced techniques. Following an influx of Eastern Mediterranean glassworkers, enameled works such as the goblet (4) with the wide band of gold quatrefoils were introduced in the late 13th century. From the 14th through the 17th centuries, many European glassmakers attempted to work *à la façon de Venise* (“in the Venetian manner”), as seen in the Dutch drinking horn (5) and the Spanish bottle (1), while other regions developed distinct forms, such as the Germanic blown beaker (6) and *roemer* (7) with applied decoration. One of the most

complicated Venetian glassmaking methods, *vetro a retori*, incorporates intricate patterns of delicate strands of colored glass within clear glass, as seen in 18th-century British examples of the second shelf (13–15).

- 1** Spanish
Liquid Dropper, late 17th century–early 18th century
Glass
Gift of Miss Ellen D. Sharpe 14.441
- 2** Italian (Venice)
Liquid Dropper, late 17th century–early 18th century
Glass
Bequest of Mrs. Hope Brown Russell 09.669
- 3** Italian (Venice)
Footed Bowl, ca. 1500
Glass
Mary B. Jackson Fund 2000.91.1
- 4** Italian (Venice)
Goblet, ca. 1500
Glass with enamels and silver with gilding
Gift of the Honorable Judge Irvin Untermyer 48.341



- 5** Dutch
Drinking Horn, 17th century–18th century
 Glass
 Bequest of Mrs. Hope Brown Russell 09.689
- 6** German
Beaker, 1659
 Glass
 Bequest of Mrs. Hope Brown Russell 09.670
- 7** Dutch or German
Roemer, 17th century
 Glass
 Museum Works of Art Fund 60.061.1



Case 1, Shelf 2

American and British Blown Glass, 18th and 19th Centuries

Although glass for windows and vessels had been made in England beginning in the Middle Ages, the industry burgeoned in the 18th century. Unlike their French and German rivals, English glass factories used lead, an important ingredient in making glass more brilliant. Changes in dining fashions and drinking customs precipitated the creation of new forms, including an array of glasses for imported sherry, port, and rum (13–15). Drinking glasses were typically made in three parts: a blown cup attached to the stem to which the foot was applied.

Early 19th-century American glassmakers created a variety of functional wares, such as bottles, flasks, and oil lamps (8, 10–12) from free-form blown glass shaped using hand tools or half-molds. As the new nation's wealth grew, the size of glass tableware increased, as seen in the ample sugar bowl (9) with an 1830 coin embedded in the stem. The practice of incorporating coins into glass wares dates to

17th-century Europe. Engraved with tulips and scrolls, the blown American glasses (16–17) were made for drinking flip, a popular colonial-era beverage concocted from beer, rum, and sugar which was heated by plunging a red-hot iron into the liquid, causing it to froth or “flip.”

8 American
Lamp, ca. 1815–1830
Glass
Gift of a friend in honor of Elizabeth T. Casey 82.100

9 Possibly Boston and Sandwich Glass Company,
manufacturer
American, 1823–1888
Sugar Bowl, 1830
Glass with 1830 U.S. dime
Gift of Mrs. Arnold Porter in memory of her mother,
Mrs. Anita W. Hinckley 73.051

10 American
Bottle, early 19th century
Glass
Gift of Mrs. Gustav Radeke 03.006

11 American
Bottle, mid-18th century–mid-19th century
Glass
Bequest of Miss Sybil Ada Fowler 28.030

12 American
Bottle, late 18th century–early 19th century
Glass
Gift of Mrs. A. E. Arnold 03.007



13 British
Glass, ca. 1765
 Glass
 Bequest of Mrs. Hope Brown Russell 09.637

14 British
Glass, early 19th century
 Glass
 Bequest of Mr. Charles L. Pendleton 04.1928

15 British
Glass, ca. 1760
 Glass
 Gift of Mrs. Edward Holbrook, by exchange 73.047

16 American
Flip Glass, late 18th century
 Glass
 Gift of Colonel Webster Knight II 53.401

17 American
Flip Glass, late 18th century
 Glass
 Mary B. Jackson Fund 42.067



Case 1, Shelf 3

Modern and Contemporary Blown Glass

Modern glassmakers continued to explore the creative potential of blown glass in the 20th century. Beginning his career in the late 19th century in Stourbridge, a center of English glass production, Frederick Carder immigrated to the United States in 1903, becoming one of the founders of the Steuben Glassworks in Corning, New York. There Carder developed innovative techniques including what he called *intarsia*, in which a colored glass overlay was partially cut away and melted onto a colorless glass surface, creating a fluid effect (19).

Continuing Steuben's modern stylistic trajectory, John Dreves designed a streamlined collection of glassware which debuted at the 1939 New York World's Fair, an example of which is the unadorned bowl with four gracefully scrolled feet (20). The bowl was blown into a saucer shape and the feet formed of molten glass pulled into curls.

Edward Hald studied with Henri Matisse in Paris then joined the Swedish glasshouse Orrefors, where he excelled in making works in the *Graal* technique, such as the vase featuring fish swimming among strands of seaweed (18), achieved by carving designs into multiple layers of glass that are encased in clear glass and blown into the desired form.

After graduating from RISD, Dale Chihuly spent nearly a year in Venice, becoming the first American to work at the renowned Venini factory. In 1969, he founded RISD's glass department, teaching there until 1983. Chihuly's vessels inspired by American Indian blankets (21) incorporate one of his signature methods, the "drawing pickup technique," by which a molten cylinder is rolled over, and fused to, a design of glass threads arranged on a flat surface.

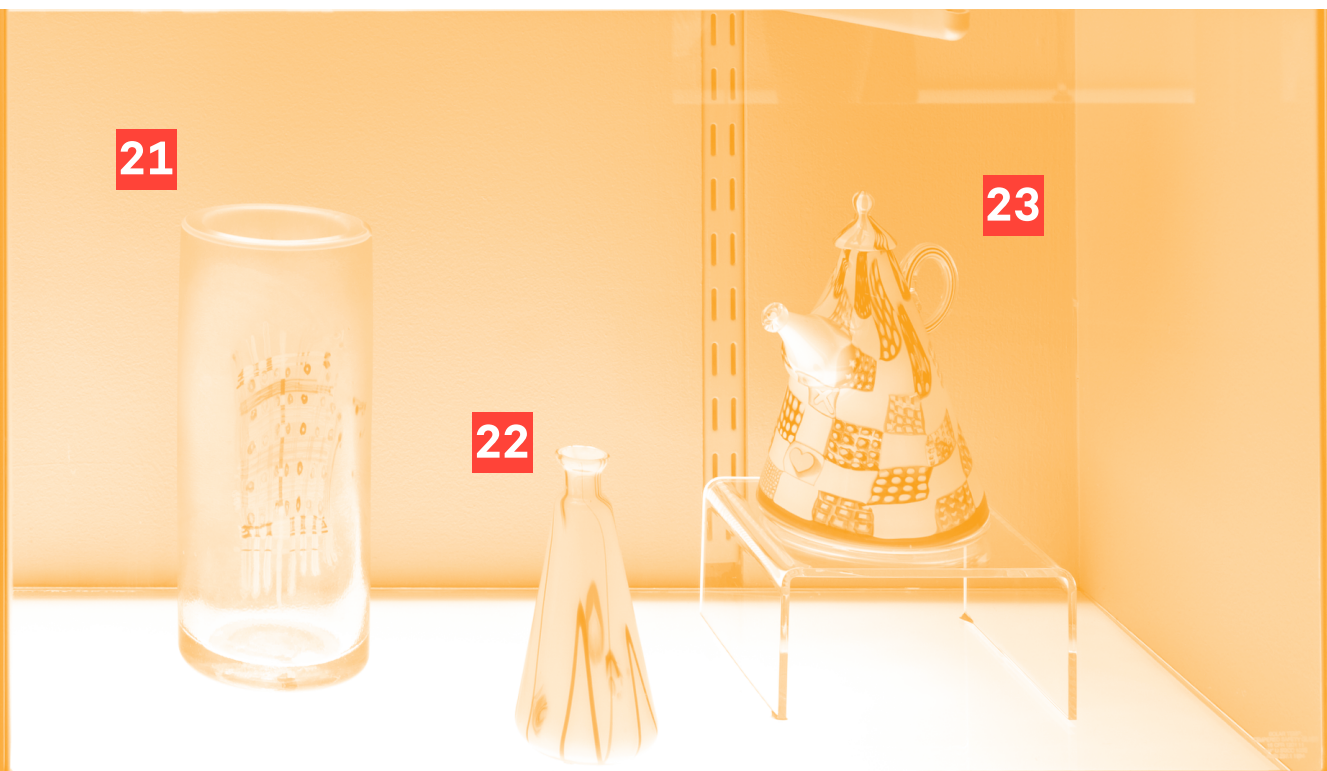
18 Edward Hald
Swedish, b. 1883–1980
Orrefors, manufacturer
Swedish, 1726–present
Vase, 1930–1940
Glass
Gift of the Estate of William E. Bringham 63.011.98

19 Frederick Carder
American, 1863–1963
Steuben Glass Company, manufacturer
American, 1903–2011
Intarsia Bowl, 1930–1940
Glass
Gift of the Estate of William E. Bringham 63.011.95

20 John Dreves, designer
American, 1913–2003
Steuben Glass Company, manufacturer
American, 1903–2011
Bowl, 1942
Glass
Gift of Lillias T. Lane 2013.72.1



- 21** Dale Chihuly
American, b. 1941
Indian Blanket Cylinder, 1976
Glass
Gift of the Estate of Eleanor Fayerweather 1993.085.26
- 22** Attributed to Wilhelm Kralik Sohn, manufacturer
Czech, 1881–1938
Perfume Bottle / Bud Vase, 1920–1930
Glass
Jesse Metcalf Fund 1999.58.5
- 23** Richard Marquis
American, b. 1945
Teapot, 1980
Glass
Gift of Dr. and Mrs. Joseph A. Chazan 1987.101





A glass display case with three shelves. The top shelf holds a small ornate glass jar, a small glass bowl, and a larger glass bowl with a lid. The middle shelf features a large, round, cut-glass vase and a small, round, cut-glass vase. The bottom shelf displays a small, square, cut-glass block and a small, square, cut-glass block. The background is a solid light blue color.

Case 2: Cut, Molded, Pressed, Mass-Produced, and Cast Glass

Case 2, Shelf 1

American Cut and Pressed Glass, 19th Century

The addition of lead by English manufactories made glass more brilliant and easier to cut, and cutting became a more popular form of decoration than engraving in the 19th century, as seen on the British decanter (24). Deep V-cuts formed glittering patterns of interlocking stars, fans, and rosettes, as seen in the bowl by the Libbey Glass Company (25), a leading American producer. Although the cut-glass style was very popular, it was also time-consuming and costly, which prompted the rise of a less expensive alternative technique: pressed glass, a mechanized version of mold-blown glass.

The Egyptians were blowing glass into molds in the 2nd century, but it was not until the early 19th century that pressed glass was developed and refined. Because a mechanized plunger was more effective than human breath in forcing molten glass into a mold, pressed-glass molds could be exceptionally intricate, creating complex patterns such as those seen with the

sugar bowl (26) and the three salts (27–29) from the Providence Flint Glass Company, the New England Glass Company, and the Boston and Sandwich Glass Company, the nation's leading producer of pressed glass. The Gillinder & Sons *Westward Ho!* covered dish (30) demonstrates the ability to produce both matte and glossy finishes via this technique.

24 British
Decanter, 1850–1900
Glass
Bequest of Mr. Charles L. Pendleton 04.1931

25 Libbey Glass Company, manufacturer
American, 1888–present
Bowl, ca. 1900
Glass
Gift of Mrs. George Cobb 62.081.4

24



25



- 26** American
Sugar Bowl, ca. 1865
Glass
Gift of Priscilla H. Leonard in memory of her uncle,
Edward E. Leonard 42.164
- 27** Boston and Sandwich Glass Company, manufacturer
American, 1823–1888
Salt, ca. 1855–1860
Glass
Gift of Mrs. H. Martin Brown 33.154
- 28** New England Glass Company, manufacturer
American, active 1818–1888
Salt, ca. 1840–1850
Glass
Gift of Mrs. H. Martin Brown 33.127
- 29** Providence Flint Glass Co., manufacturer
American, 19th century
Salt, ca. 1831–1833
Glass
Glass Collection Fund 81.067
- 30** Gillinder & Sons, manufacturer
American, active 1876
Westward Ho! Covered Dish, ca. 1879
Glass
Gift of Priscilla H. Leonard in memory of her uncle,
Mr. Edward E. Leonard 42.152



Case 2, Shelf 2

The Glass of René Lalique

Known for pushing glass in new directions, René-Jules Lalique created jewelry, decorative wares, and architectural elements. The great majority of his works were machine-made from reusable molds, but many were enriched by post-manufacturing enhancements including polishing and patinating, as seen on the vase with a blue ground and green grasshoppers (33), and enameling and frosting on the vase with the deep purple berry pattern (31).

- 31** René Lalique
French, 1860–1945
Baies Vase, ca. 1930–1940
Glass with enamels
Gift of Nancy J. Shuster in memory of Benjamin Blacher
1995.064
- 32** Daum et Cie., manufacturer
French, 20th century
Bowl, 1930–1940
Glass
Gift of Mrs. Gustav Radeke 74.004



- 33** René Lalique
French, 1860–1945
Sauterelles Vase, 1930–1940
Glass
Gift of Mrs. Gustav Radeke 74.003

- 34** René Lalique
French, 1860–1945
Le Mans Vase, ca. 1925
Glass
Gift of Carolyn D. Cumming 2003.18



Case 2, Shelf 3

Cast Glass and Industrialized Production

Cast glass includes fusing powdered or chipped glass together, sand casting, and kiln casting. RISD graduate Howard Ben Tré pioneered the use of cast glass as a sculptural medium. His large-scale works, cast in an industrial foundry and finished in his Rhode Island studio, include *Mantled Figure* (on view in the Farago Lobby) and the pair of benches in the adjoining gallery. Here a small-scale work, *Burial Box Type I* (37), effectively expresses the mass and solidity typical of his oeuvre.

Underscoring the role glass plays in everyday life, the name of the medium is the name of the vessel from which beverages are most often consumed. Gleaned from centuries of glassmaking innovations, industrialized techniques enabled the manufacture of inexpensive mass-produced glassware. Midcentury modern designer Russel Wright created *American Modern* glassware (36) to accompany his ceramic tableware line of the same name, the most widely sold American

dinnerware in history. Wright's glasses were made by vacuum-feeding molten glass into molds. In the same vein, Italian designer Joe Colombo devised his *Asimmetrico* glassware for multitasking, with a sizeable, organically shaped offset stem that comfortably fits into the palm, allowing free fingers to hold a cigarette.

35 Joe Cesare Colombo, designer
Italian, 1930–1971
Reidel, manufacturer
1756–present
Asimmetrico Glassware, 1964
Glass
Gift of Glenn Gissler 2014.60.9–11

36 Russel Wright, designer
American, 1904–1976
Old Morgantown Company, manufacturer
American
American Modern Glassware, ca. 1951
Glass
Gift of Jan Howard and Dennis Teepe 2000.47.1,.4,.5
Gift of James Brayton Hall and Mark Hambleton Stevens
in honor of Ellen 2010.67.2,.3,.6,.7,.8



- 37** Howard Ben Tré
American, b. 1949
Burial Box Type I, 1978
Glass
Georgianna Sayles Aldrich Fund 80.237
- 38** Steven Weinberg
American, b. 1954
Untitled, 1986
Glass
Gift of Mr. and Mrs. James M. Dillon 1986.234





The image shows a glass display case with three shelves. The top shelf holds several ceramic items: a mug with a landscape scene, a small cup, a plate with a starburst design, a large jar with a figure, and another plate with a floral design. The middle shelf features glassware: a bowl with a relief of figures, a tall slender vase, a small bowl, a funnel-shaped glass, and a goblet. The bottom shelf contains a tulip-shaped glass, a tall vase with a geometric pattern, a dark rounded object, and a bulbous vase with vertical ridges. The entire image is overlaid with a semi-transparent orange filter.

Case 3: Enameled, Gilded, and Iridized Glass

Case 3, Shelf 1

Gilded and Enameled Decoration on Glass

Diverse new processes for forming glass were accompanied by a variety of technically challenging methods to decorate it. Until the 17th century, Venice dominated the course of European glassmaking, but by the end of the century, important Germanic workshops were established, especially in Bohemia and Silesia. Beginning about 1730, finely incised gilded glassware was fashionable, but the gold foil eventually wore away. An intricate solution was developed, in which a double wall sandwiched and protected the incised gilded design. *Zwischengold* (“between gold”) glasses were traditionally decorated with religious or hunting scenes, as seen with the Bohemian goblet (39).

Since ancient times, enamel has been a popular method for decorating glassware. Powdered colored glass or powdered glass mixed with mineral-based colorants is applied to glass and then fired at low temperatures. German enameled glassware of the 17th century is characterized by colorful traditional motifs such as daisies, hearts, tulips, birds, and human figures, as seen on the German

tumbler (42). This style made its way to the U.S. during the 18th century via German, Swiss, and Dutch immigrant glassmakers and enamellers; note the bottle brightly painted with flowers and the milkmaid carrying pails on a yoke (43).

While European ceramic manufactories labored to discover the recipe for making the white translucent porcelain, produced by their Asian counterparts, European glassmakers worked to create a viable alternative from their own medium. Because the necessary ingredient for porcelain is kaolin clay, the glassmakers were doomed to failure, but they did replicate porcelain’s glossy surface and translucency with a type of white opaque glass known as *lattice*, or milk glass. First made in Venice, milk glass became popular and sought after in its own right, spurring production of colorfully enameled wares in France, England, and Germany. Decoration ranged from neoclassical motifs (45) and hunt scenes (44) to figural portraits (46) and Asian-inspired floral patterns (47).

- 39** Bohemian (Czech Republic)
Tumbler, 1730–1740
 Glass with gilding
 Gift of Colonel Webster Knight II, by exchange 73.057
- 40** American
Tumbler, late 18th century–early 19th century
 Glass with gilding
 Gift of Miss Mary Anne Greene 25.070.1
- 41** Bohemian
Glass, 1735–1740
 Glass
 Gift of Mrs. H. Martin Brown 73.058
- 42** German
Tumbler, late 18th century
 Glass with enamels
 Bequest of Mrs. Hope Brown Russell 09.666
- 43** American
Bottle, 1770–1800
 Glass with enamels and pewter
 Museum Collection 73.073



- 44** British
Mug, 1775–1800
 Glass with enamels and gilding
 Gift of Mrs. Edward Holbrook 21.211
- 45** French
Cup and Saucer, ca. 1790
 Glass with enamels and gilding
 Gift of Miss Sarah F. Greene 33.047
- 46** German
Tankard, 1750–1775
 Glass with enamels
 Bequest of Elizabeth P. Clifton 42.204
- 47** British
Cup and Saucer, 1750–1800
 Glass with enamels
 Gift of Mrs. Herbert W. Clark and
 Mrs. William A.H. Comstock 25.132



Case 3, Shelf 2

European Enameled Glass, 19th and 20th Centuries

Enameling remained a widely practiced decorating technique in late 19th-century France, with Emile Gallé and Daum creating particularly fine examples in the Art Nouveau style. The 17th-century-style form of the Gallé liqueur glass (49) gives way to sinuous purple, white, and yellow raised enamel flowers, while purple enameled trees wind their way up the neck of the Daum vase (50).

Austrian architect and designer Josef Hoffmann founded the Wiener Werkstätte (Vienna Workshops) in 1903, stating “usefulness is our first requirement, and our strength has to lie in good proportions and materials well handled.” This colony of workshops produced impeccably crafted everyday objects that reflected Hoffmann’s philosophy that art need not copy the past. Freed from historical constraints, Hoffmann designed simple geometric forms; note the elegant diamond-shaped stem of his *Bamboo* glass (54) and the bold linear and circular enameled decoration on the tumbler (56).

48 Emile Gallé
French, 1846–1904
Vase, ca. 1880
Glass with enamels
Museum purchase with funds from
Mr. and Mrs. Peter Farago 85.201

49 Emile Gallé
French, 1846–1904
Liquor Glass, after 1894
Glass with enamels
Bequest of Oliver Kendall 74.002

50 Daum, manufacturer
French, 20th Century
Vase, 1905–1910
Glass with enamels
Museum Works of Art Fund 53.078

51 Ena Rottenberg, enameler
Hungarian, 1893–1950
J. and L. Lobmeyr, manufacturer
Austrian, 1823–present
Tumbler, 1925–1930
Glass with enamels
Walter H. Kimball Fund 1991.002

52 Wiener Werkstätte, manufacturer
Austrian, 1903–1932
Vase, ca. 1920
Glass with enamel
Gift of Glenn Gissler 2013.86.6

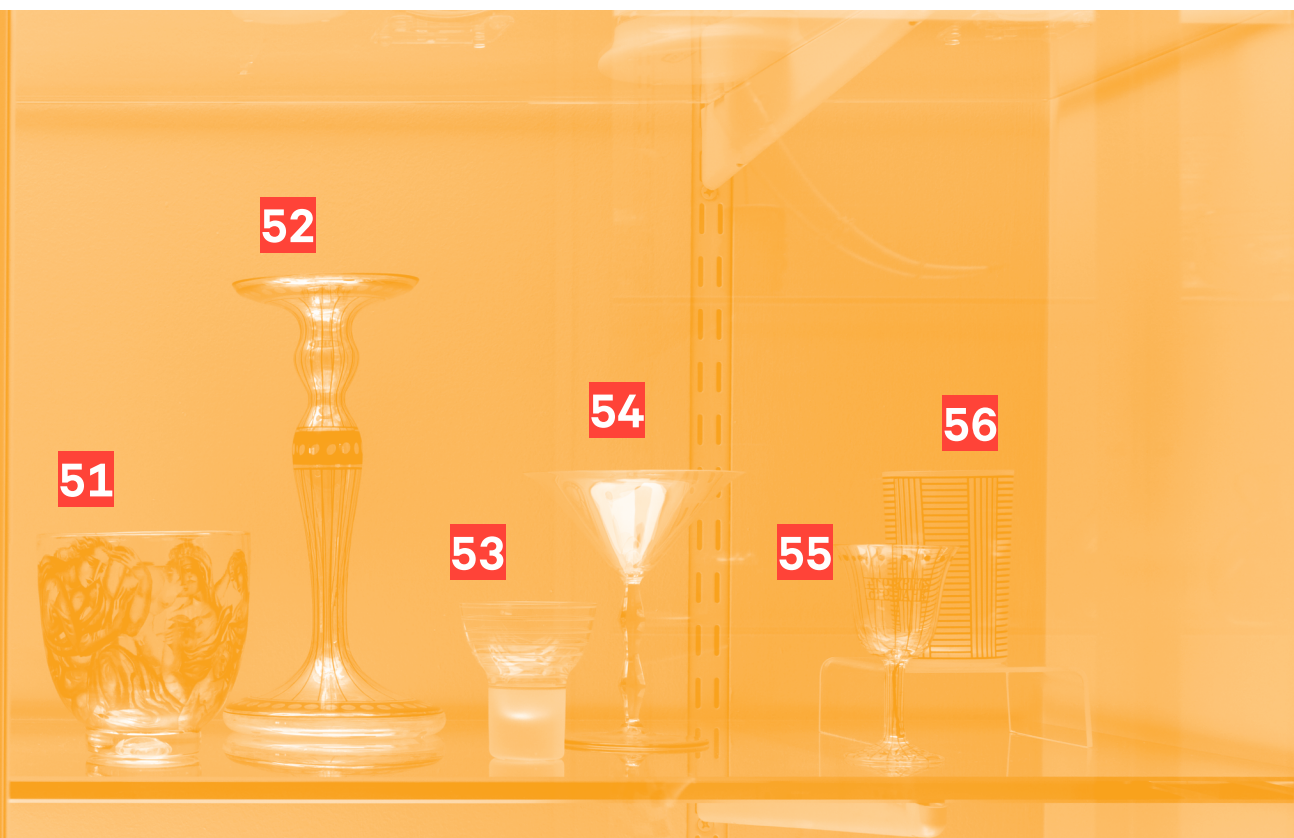
53 American
Cocktail Glass, 1920–1930
Glass with enamel
Jesse Metcalf Fund 1999.58.4



54 Josef Hoffmann, designer
Austrian, 1870–1956
Wiener Werkstätte, Manufacturer
Austrian, 1903–1932
Ludwig Moser & Sons, manufactory
1857–present
Bamboo Martini Glass, 1922
Glass
Gift of Glenn Gissler 2014.60.4

56 Josef Hoffmann, designer
Austrian, 1870–1956
J & L Lobymeyr, manufacturer
Austrian, 1823–present
Series B Wine Tumbler, 1912
Glass with enamels
Gift of Glenn Gissler 2012.32.1

55 Josef Hoffmann, designer
Austrian, 1870–1956
Wiener Werkstätte, manufacturer
Austrian, 1903–1932
Wine Glass, 1915
Glass with enamels
Anonymous gift 1995.076



Case 3, Shelf 3

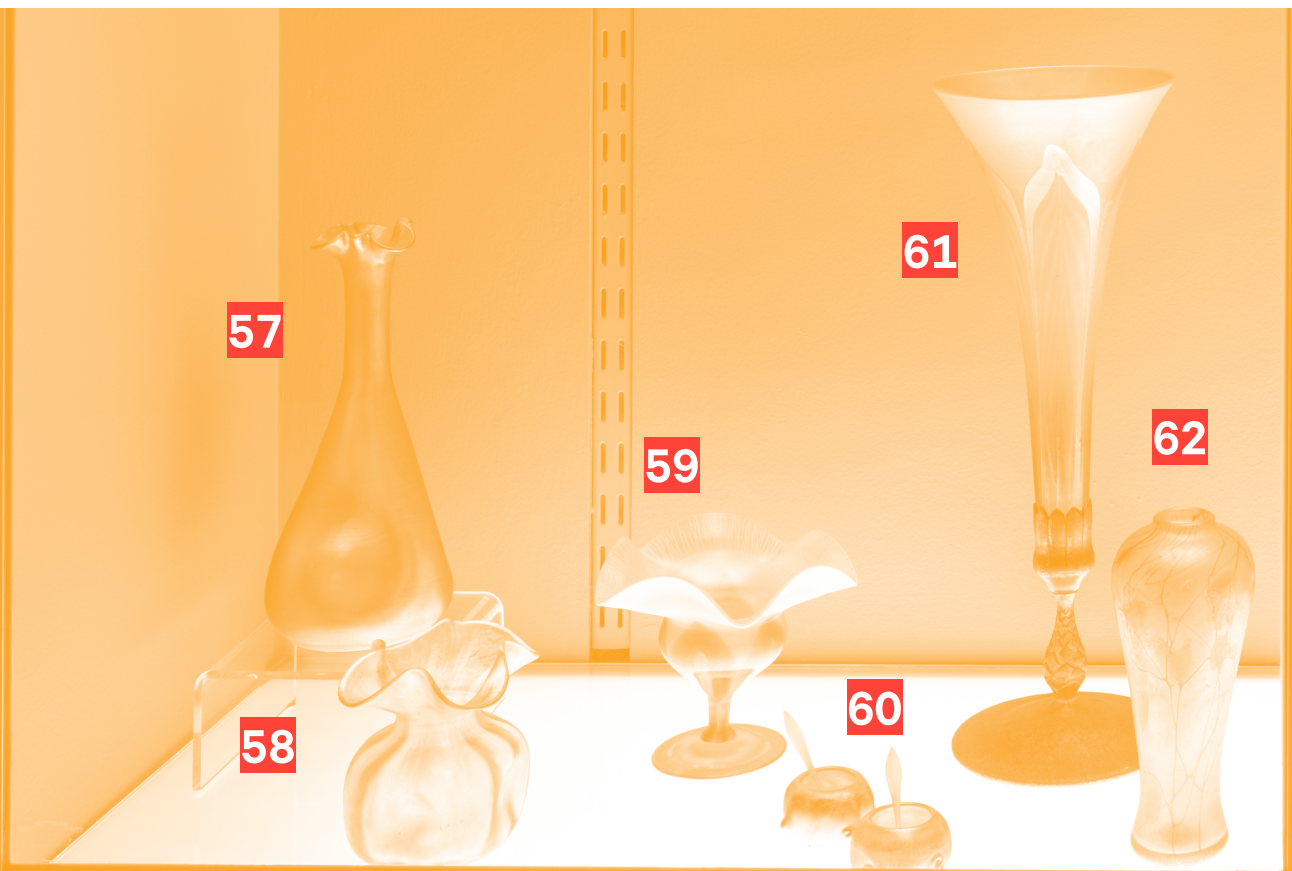
Tiffany Favrile Glass and Its Influence

These works celebrate organic form and exemplify the philosophy of designer Louis Comfort Tiffany: “Nature is always right. Nature is always beautiful.” Patented in 1894 after years of experimentation, *Favrile* glass was inspired by Tiffany’s interest in ancient glass made iridescent by its absorption of minerals in the soil in which it had long been buried. Tiffany’s craftsmen achieved this lustrous sheen at will by mixing metallic oxides with molten glass (59–63, 65–66). He described *Favrile* as “distinguished by brilliant or deeply toned colors, usually iridescent like the wings of certain American butterflies, the necks of pigeons and peacocks, the wing covers of various beetles.”

As iridescent glass grew in popularity, it was produced by other glassmakers, including Tiffany’s largest competitors, Steuben Glass and the Austrian company Lötzt (58, 64).

- 57** Johann Lütz Witwe, manufacturer
Bohemia (Czech Republic), 1836–1947
Vase (Series I-7468/II-822), ca. 1900
Glass
Gift of Mr. and Mrs. William Nash Davis 1991.176.2
- 58** Christopher Dresser, designer
Scottish, 1834–1904
Lütz Witwe, manufactory
Bohemia (Czech Republic)
Max Emanuel & Co., retailer
ca. 1845–1914
Diana Ciselé Vase (Series II, No. 251), ca. 1899
Glass
Gift of Glenn Gissler 2014.17.7

- 59** Louis Comfort Tiffany, designer
American, 1848–1933
Tiffany Glass and Decorating Company, manufacturer
American, active 1892–1932
Favrile Cup, ca. 1900–1920
Glass
Gift of Mr. and Mrs. Robert Armknecht 1996.110.2
- 60** Louis Comfort Tiffany, designer
American, 1848–1933
Tiffany Glass and Decorating Company, retailer
American, active 1892–1932
Favrile Salt Dish and Spoons, ca. 1900–1920
Glass and bone
Gift of Mr. and Mrs. Robert Armknecht 1996.110.4

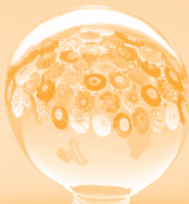


- 61** Louis Comfort Tiffany, designer
American, 1848–1933
Tiffany Glass and Decorating Company, manufacturer
American, active 1892–1932
Favrile Vase with Stand, ca. 1900
Glass and bronze
Gift of Mr. and Mrs. Joseph K. Ott 83.160
- 62** Louis Comfort Tiffany, designer
American, 1848–1933
Favrile Vase, ca. 1900
Glass with enamel
Gift of Mr. and Mrs. William Nash Davis 1991.176.1
- 63** Louis Comfort Tiffany, designer
American, 1848–1933
Favrile Vase, ca. 1900–1910
Glass
Gift of Mrs. Gustav Radeke 20.349
- 64** Attributed to Wilhelm Kralik Sohn, manufacturer
Czech, 1881–1938
Vase, ca. 1910
Glass
Jesse Metcalf Fund 1999.58.1
- 65** Louis Comfort Tiffany, designer
American, 1848–1933
Favrile Vase, ca. 1908
Glass
Museum Collection 73.028
- 66** Johann Lütz Witwe
Bohemia (Czech Republic), 1836–1947
Vase, 1898–1908
Glass
Gift of Mrs. Margaret I. Buffington 83.068





Case 4: Engraved, Etched, and Cane Glass



Case 4, Shelf 1

Engraved Glass

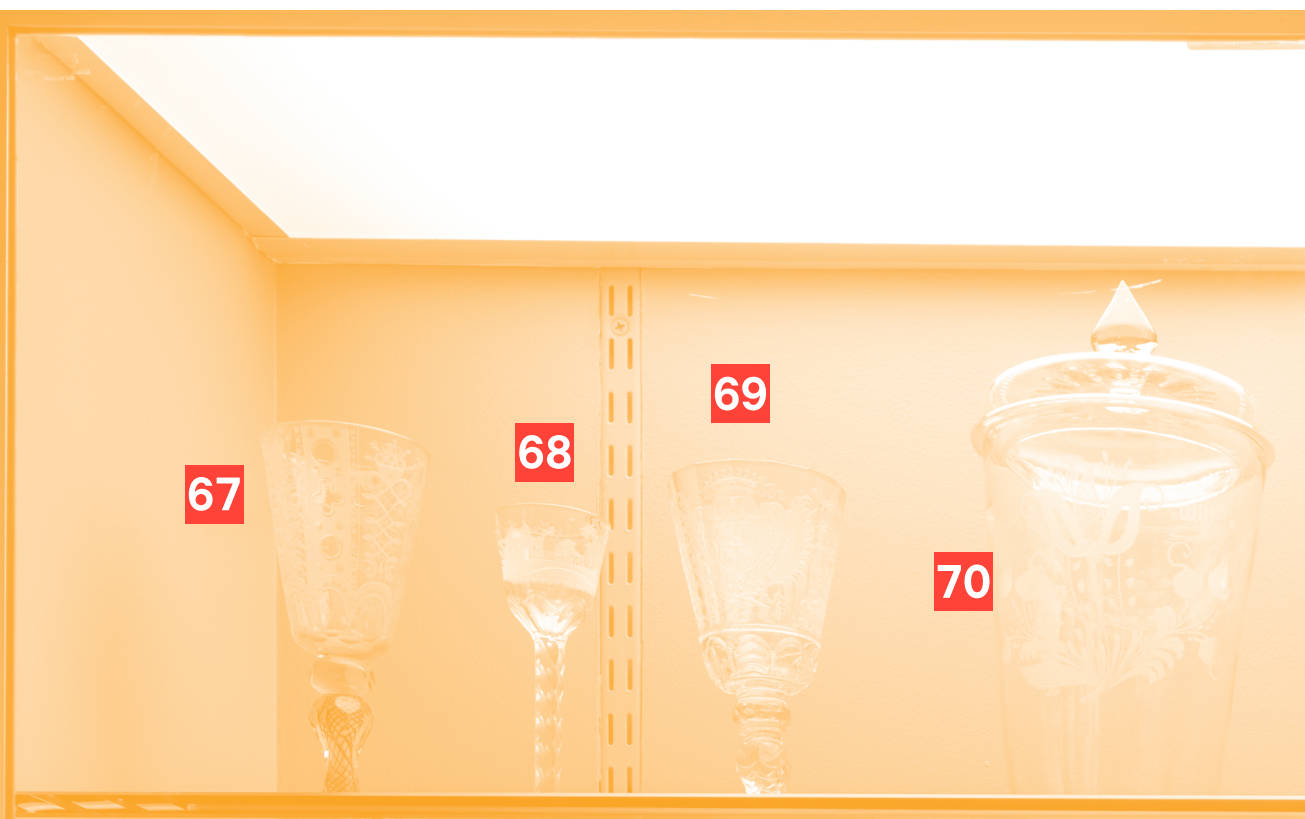
The techniques used in engraving glass, or cutting in designs with a sharp implement, have their origins in stonecutting. The first applications in glass, in early 17th-century Europe, coincided with the invention of a Bohemian glass that was rich in lime, clear and colorless, and hard enough to be deeply engraved with decorations like those on the goblet (67). The style spread throughout Europe in the 17th and 18th centuries, displacing the favored Venetian glass and spurring a proliferation of glassworks in Bohemia and neighboring Silesia (today the Czech Republic and Poland, respectively).

The first successful glassworks in America were established in the mid-18th century, often by German or Bohemian immigrant glassmakers. The engraved glass so popular in Europe found its way to America, inspiring wares such as the flip glass (70) and bottles (71–72) with engraved floral motifs. Parts of sets, the bottles were made for a wood case

fitted with compartments for travel. The tumbler and custom-made basketry case (73) were owned by Captain Martin Page (1772–1867) of Providence, who sailed numerous vessels during his 33 years with Brown and Ives, the mercantile firm led by Nicolas Brown and Thomas Poynton.

Founded in 1825 in Massachusetts, the Sandwich Manufacturing Company was incorporated in 1826 to become the Boston and Sandwich Glass Company, later one of the country's leading glass manufactories. Known for refining the mechanized production of pressed glass, the company also made blown and engraved glass. The copper-wheel-engraved lemonade glasses (74) offer a refreshing scene of pond lilies resting on watery rings of colorless and red threaded glass applied to the surface.

- 67** Bohemian
Glass, 18th century
Glass
Gift of Mrs. Edward Holbrook 21.185
- 68** British
Glass, ca. 1780
Glass
Bequest of Mr. Charles L. Pendleton 73.045
- 69** Bohemian or Silesian (Czech Republic or Poland)
Glass, 1700–1750
Glass
Gift of Mrs. John S. Holbrook 45.186
- 70** American
Flip Glass, late 18th century
Glass
Gift of Colonel Webster Knight II 53.412



- 71** American
Cordial Bottle, late 18th century–early 19th century
Glass
Gift of Miss Mary Anne Greene 25.070.15
- 72** American
Bottle, late 18th century–early 19th century
Glass
Gift of Miss Mary Anne Greene 25.070.10
- 73** English
Tumbler with Carrying Case, ca. 1800–1810
Glass with wicker case
Walter H. Kimball Fund 1993.038
- 74** Attributed to Nicolas Lutz
French, active 1860–1870
Boston and Sandwich Glass Company, manufacturer
American, 1823–1888
Lemonade Glasses, ca. 1880
Glasses
Gift of Caroline F. Brunswick 85.035.3.1–2



Case 4, Shelf 2

Cased, Flashed, and Acid-Etched Glass

Glassmakers developed a variety of techniques to create wares with a multidimensional appearance. The large vase of colorless and deep blue glass (75) is an example of cased glass, a process by which two layers of different-colored glasses are blown within one another and decoratively cut to reveal the contrast.

Flashed glass achieves an effect similar to cased glass by the application of a thin layer of another color over clear colorless glass. The amber glass (76) is an example of flashed glass as well as the glass by Victor Durand (79), founder of Durand Art Glass of New Jersey. Durand's glass features a flashed amber base and stem, white threads of glass combed into five petals, and a red flashed upper section.

Emile Gallé's eclectic studies of philosophy, botany, and mineralogy served him well as he applied his knowledge and artistic skills to 19th-century decorative arts, especially

glass. Continuing his family's business of glass and ceramics production, Gallé established a workshop in Nancy, France. As reflected in the plethora of flowers winding around these elegant vases (80–84), plant specimens often provided ornamental inspiration.

Gallé is credited with employing multiple layers of fused glass which were preserved with an acid-resistant material or revealed by the acid-bath immersion, then enhanced with carved details. The green vase with the tall slender neck (80) is decorated with chrysanthemums and a line by French novelist and poet Marceline Desbordes-Valmore (1786–1859) which reads *Béni soit le coin où s'isolent les coeurs* ("Blessed be the corner where the hearts can hide").

75 Bohemian
Vase, ca. 1850–1875
Glass
Gift of Mr. and Mrs. Robert Spink Davis 2001.46.1

76 Bohemian
Goblet, mid-19th century
Glass
Gift of Mr. Albert A. Baker 49.166

77 Thomas Webb and Sons, manufacturer
English, 19th century
Vase, ca. 1880
Glass
Glass Collection Fund 75.084

78 American
Vase, ca. 1890
Glass
Gift of Lillias T. Lane 2013.72.2

79 Victor Durand
American, 1870–1931
Durand Glass Works, manufacturer
Goblet, ca. 1920–1925
Glass
Bequest of Oliver Kendall 74.001



- 80** Emile Gallé
French, 1846–1904
Vase, 1888–1895
Glass
Museum Works of Art Fund 72.110
- 81** Emile Gallé
French, 1846–1904
Vase, ca. 1920
Cameo glass
Gift of Michael Griffiths, Class of 1957 84.208
- 82** Emile Gallé
French, 1846–1904
Vase, ca. 1900
Glass
Gift of David and Diana Muller, Eric Muller and Leslie Branden-Muller in honor of their father James Muller 2014.30.2
- 83** Emile Gallé, designer
French, 1846–1904
Vase, ca. 1900
Glass
Gift of David and Diana Muller, Eric Muller and Leslie Branden-Muller in honor of their father James Muller 2014.30.1
- 84** Emile Gallé, designer
French, 1846–1904
Vase, ca. 1900
Glass
Gift of David and Diana Muller, Eric Muller and Leslie Branden-Muller in honor of their father James Muller 2014.30.3



Case 4, Shelf 3

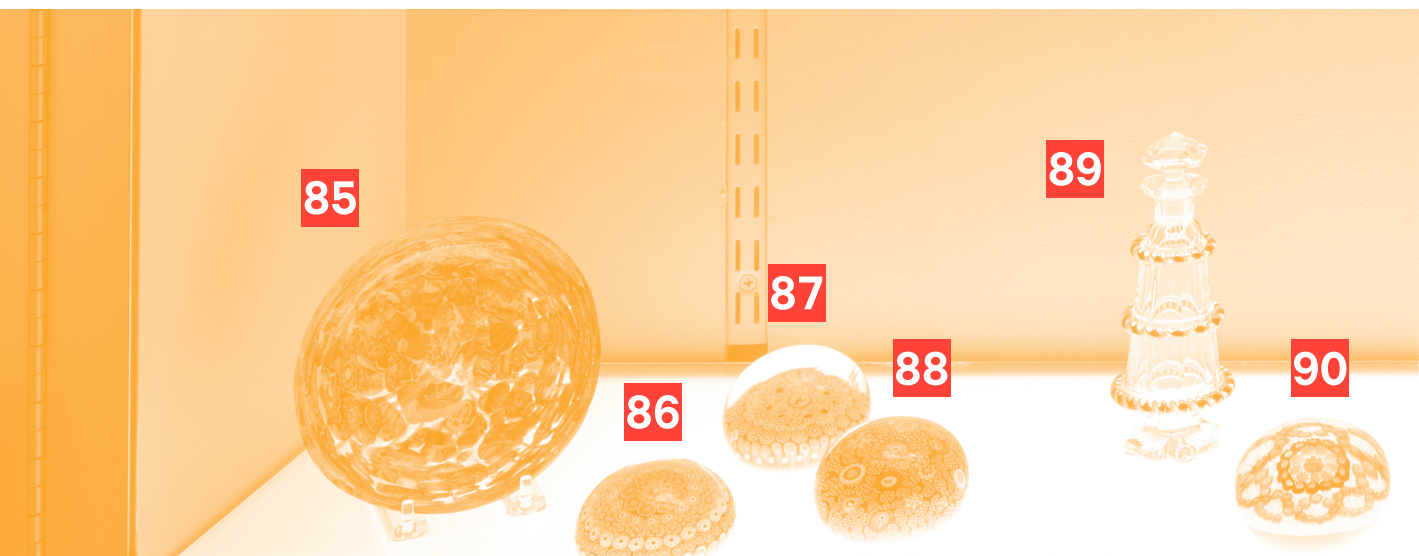
Cane Glass and Paperweights

In the 19th century, paperweights were functional and fashionable objects that became collectibles to be displayed. Their popularity began in the 1840s, and three French glassworks excelled in their production: Baccarat, Clichy, and Cristalleries de Saint-Louis.

One of the most common paperweight designs is known as *millefiori* (“a thousand flowers”), which is created by embedding slices of cane glass—a rod of glass typically formed from smaller multicolored glass rods arranged in a floral pattern—in a clear molten-glass dome (86–88, 90, and 91). This technique originated with ancient Roman glass and was revived by Venetian glassmakers in the 16th century. The Venetian mosaic bowl (85) features colorful sections of glass canes embedded in clear glass molded in a swirled ribbed pattern.

Manufacturers developed techniques to create paperweights with distinguishing trademarks. Baccarat was famed for their use of brilliant colors, especially in their “carpet” paperweights, which have a ground of colored cane slices interspersed with canes depicting flowers and silhouettes of animals (88). Clichy was celebrated for its distinctive Clichy Rose, a floral-patterned cane depicting an open rose (94). Cristalleries de Saint-Louis specialized in embedding both stylized and realistic-looking flowers, fruits, and vegetables in their paperweights (92, 96). The same technique used to make paperweights was also used to fashion doorknobs (93, 95) and newel-post finials (94).

- 85** Italian (Venice)
Bowl, ca. 1500
 Mosaic glass, blown in a dip mold
 Museum purchase with funds from
 Mrs. Harold Brown, by exchange 73.033
- 86** Cristalleries de Saint-Louis
 French, 1767–present
Paperweight, 1845–1860
 Glass
 Gift of Alan E. Symonds 69.200.8
- 87** Cristalleries de Saint-Louis
 French, 1767–present
Paperweight, 1848
 Glass
 Gift of Alan E. Symonds 69.200.13
- 88** Baccarat Glasshouse
 French, 1764–present
Paperweight, 1848
 Glass
 Gift of Alan E. Symonds 69.200.14
- 89** French
Bottle, late 18th century
 Glass
 Gift of Mrs. Harold Brown 37.180
- 90** Probably Clichy Glassworks
 French, 1838–1885
Paperweight, 1845–1860
 Glass
 Gift of Alan E. Symonds 69.200.15



91 Baccarat Glasshouse
French, 1764–present
Paperweight, 1845–1860
Glass
Gift of Alan E. Symonds 69.200.7

92 Cristalleries de Saint-Louis
French, 1767–present
Paperweight, 1845–1860
Glass
Gift of Alan E. Symonds 69.200.6

93 Cristalleries de Saint-Louis
French, 1767–present
Doorknob, 1845–1860
Glass with pewter mount
Museum Collection 84.051.7

94 Clichy Glassworks
French, 1838–1885
Newel Post Finial, 1845–1860
Glass with brass mount
Gift of Alan E. Symonds 69.200.16

95 Cristalleries de Saint-Louis
French, 1767–present
Doorknob, 1845–1860
Glass with brass mount
Museum Collection 84.052

96 Cristalleries de Saint-Louis
French, 1767–present
Paperweight, 1845–1860
Glass
Gift of Alan E. Symonds 69.200.1

97 Baccarat Glasshouse
French, 1764–present
Paperweight, 1845–1860
Glass
Gift of Alan E. Symonds 69.200.12

