The Corning Museum of Glass
A Decade of Glass Collecting, 1990–1999
David Whitehouse
The Corning Museum of Glass in Corning, New York, houses the world’s premier glass collection. Dedicated to the history, art, and manufacture of glass, the Museum opened in May 1951 with a collection of just over 2,000 objects. Today, it boasts a stunning, comprehensive array of more than 35,000 works that document, often with outstanding examples, every period and place in which glassmaking has flourished.

A Decade of Glass Collecting records the growth of the Museum’s collection in the 1990s. The objects, which range in date from the last few centuries B.C. to the present, were made in Africa, America, Asia, Australia, and Europe, and include both useful objects and works of art. The variety is remarkable, encompassing tableware, mosaics, jewelry, stained glass, lighting devices, and furniture.

A remarkable feature of the Corning Museum’s collection is the large number of donated objects. Indeed, some of the Museum’s greatest treasures were acquired as gifts. This book, therefore, is not only a visual feast, but also a tribute to the many benefactors who have enriched the collection.

With informative captions and an introductory text by David Whitehouse, executive director of The Corning Museum of Glass, A Decade of Glass Collecting is a treat for glass collectors and an invaluable reference for scholars, dealers, and students.
Stained glass and wood screen with four panels depicting herons and other birds, panels enclosed in painted and stenciled frames of ebonized wood. England, perhaps designed by John Moyr Smith, about 1875-1880. H. 208.3 cm (94.2.12).
THE CORNING MUSEUM OF GLASS

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1990–1999

by David Whitehouse

The Corning Museum of Glass
Corning, New York

Distributed by Harry N. Abrams, Inc., New York
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Twenty years ago, Robert J. Charleston published Masterpieces of Glass, a selective history of glass and glassmaking based on 100 carefully chosen objects in The Corning Museum of Glass. In 1990, Charleston published an expanded edition of his book, taking the opportunity to include a number of objects acquired in the 1980s. A Decade of Glass Collecting brings the roster of many of the Museum’s most significant acquisitions up to date.

The Corning Museum of Glass, a nonprofit educational institution, was conceived by Arthur A. Houghton Jr. and the Hon. Amory Houghton as part of the Corning Glass Center, a unique complex that originally consisted of the Museum, a Hall of Science and Industry, and the Steuben Glass factory. The Center was founded by the board of directors of Corning Glass Works (now Corning Incorporated) to mark the 100th anniversary of the company. The Museum, which is dedicated to the history, art, and manufacture of glass, opened in May 1951 with a collection of just over 2,000 objects and a library committed to acquiring everything printed on the history of glass. Today, almost 50 years later, the number of objects in the glass collection exceeds 35,000 and the Rakow Library contains some 70,000 volumes, together with abundant archival and audiovisual materials.

As the glass collection and library grew, so did the scope of the Museum and its facilities. The first volume of the Museum’s annual Journal of Glass Studies appeared in 1959, providing a vehicle for disseminating the results of research worldwide. The Five enameled beakers. Four decorated in the studio of Anton Kothgasser, Vienna, about 1820–1828. One (second from left) decorated by Gottlob Samuel Mohn (signed), Vienna, about 1811–1820. H. (tallest) 11.0 cm (92.3.15–19). Gift of Mrs. K. F. Landegger.
New Glass Review, a competition intended to identify (then publish) the best of recent art and design, took place in 1977.

Three years later, the Museum moved out of its original home in the Glass Center and took possession of a new, adjacent building designed by Gunnar Birkerts. Birkerts’s building sent a message about its contents. Textured glass panels lined with stainless steel sheathe the upper floor, creating a subtle mirrored effect and reflecting solar heat. Below this, a system of real mirrors admits daylight but excludes direct sunlight, which can damage certain types of glass.

In 1996, we created The Studio, which teaches artists and students at all levels of expertise the various processes of glassworking. At the same time, we embarked on a program of renovation and expansion to accommodate new programs and an anticipated increase in the number of visitors. Once more, the new buildings reflect their purpose. The new lobby, designed by the New York firm of Smith-Miller + Hawkinson, is a steel skeleton with a glass skin. The new library, designed by Bohlin, Cywinski, Jackson, announces the nature of its holdings by way of a glass facade. In all of these activities, the generosity and encouragement of Corning Incorporated have been decisive factors in our success.

With the exception of contemporary works of art acquired from the artists or their representatives, and of study material from archeological excavations in countries that allow foreign missions to retain some of the finds, most of our acquisitions come directly or indirectly from private collections. Indeed, the most obvious trend in the history of collecting in the last 100 years or more is the inexorable transfer of art and artifacts from private to public collections. Some of these private collections consist of family heirlooms handed down from one generation to the next, while others (perhaps the majority these days) were formed by individuals.

Although most of our acquisitions (contemporary art excepted) come from private collectors, the character of our collection differs profoundly from that of a private collection. Private collectors, of

Replicas of the Portland Vase. LEFT TO RIGHT: glass version engraved by Franz Paul Zach, about 1862; “first edition” jasperware copy made by Josiah Wedgwood, about 1789–1790; jasperware copy made by Josiah Wedgwood and Sons Ltd. and polished by John Northwood, about 1877–1880; glass blank made by Hodgetts, Richardson and Co., 1878; and glass replica carved by Joseph Locke, 1878. H. (tallest) 28.0 cm (92.3.79, 92.7.2, 92.7.3, 92.2.16, 92.2.15). Clara S. Peck Endowment.
course (within the constraints of the law and their checkbooks), can collect anything. They have no obligation to define or follow a collecting policy; they are free to pursue personal preferences and to indulge quirks of taste. I have no problem with this. My personal library contains some of the books I want to have at hand, and it is not intended to be an encyclopedic public or college library.

Curators at museums, however, have a different agenda. Within the boundaries set by their charters or mission statements, they have a duty to build collections that are encyclopedic and include examples of work from every pertinent artist, historical period, or region. Successful curators subordinate their personal preferences to the business of collecting things that reflect every facet of their area of responsibility—and reflect it intelligently.

Many assume that, at Corning, we pursue this goal with a colossal budget. This is not the case. The allocation for purchases from the annual operating fund is adequate but not enormous (less than two percent of the total in 2000). We also have income from endowments, and we are fortunate to receive munificent support from donors. Indeed, the history of the Museum is punctuated by gifts. The collection began in 1950 with a gift for the purchase of 213 objects from Steuben Glass Inc., including a Verzelini goblet, a sealed Ravenscroft roemer, and a pair of goblets gilded and enameled for the 10th earl of Pembroke by William and Mary Beilby. Subsequently, Edwin J. Beinecke donated his collection of 16th–18th-century central European enameled glasses in 1957; the Hon. Amory Houghton presented the Museum with his superb collection of paperweights in 1978; the incomparable collection of some 2,400 drinking vessels formed by Jerome Strauss came to us as the bequest of Mr. Strauss and the gift of The Ruth Bryan Strauss Memorial Foundation in 1979; and between 1989 and 1992 Mrs. Juliette K. Rakow gave and bequeathed to the Museum many outstanding pieces from the Rakow Collection of English 19th-century cameo glass. Collectively, these and innumerable other gifts, both great and small, have helped us to build a glass collection that is unsurpassed anywhere in the world.

This book contains images of more than 200 objects representing more than 2,000 years of glassmaking, from the second or first century B.C. to the present. These objects are arranged by curatorial area, and each section is preceded by a brief introduction.

For 50 years, with an extraordinary amount of help from friends all over the world, the Museum has been assembling a collection that celebrates the art and history of glass. We embark on our second half-century with an expanded mission: while continuing to strengthen the existing collection, we are committed to collecting and displaying materials that
illustrate the science and technology of glass, and their impact on our daily lives.

To this end, in 1999 we opened the Glass Innovation Center. It is packed with artifacts, images, and interactive devices, arranged in three galleries devoted to vessels, optics, and windows. The Innovation Center has something for everyone, from the preteen brought up on fast-paced, visual information to the scientist or engineer challenging the details of an exhibit. Once again, support from Corning and around the world has played a vital role in filling the galleries with artifacts. Exhibits were lent or donated by NASA, the Smithsonian Institution, the Department of the Navy, and Corning Incorporated, which gave us the “200-Inch Disk”: the first, unsuccessful attempt (in 1934) to cast the mirror for the giant telescope at the Palomar Observatory in California.

Who knows? In 2010, perhaps, we shall find ourselves describing a decade of enriching two collections, one dedicated to the art and history of glass and the other dedicated to its science and technology.

David Whitehouse
Executive Director
The Corning Museum of Glass


2. For example, the Museum holds study collections of fragments of glass from excavations at Jalame, Israel, and Fustat, Egypt. The fragments from Jalame were excavated by a joint expedition of the University of Missouri and The Corning Museum of Glass, and they were released by the Department of Antiquities and Museums of the Government of Israel (Gladys D. Weinberg, ed., Excavations at Jalame, Site of a Glass Factory in Late Roman Palestine, Columbia, Missouri: University of Missouri Press, 1988, pp. vii-viii). The material from Fustat was excavated by a team from the American Research Center in Egypt, and it was released by the Egyptian Department of Antiquities (R. H. Pinder-Wilson and George T. Scanlon, “Glass Finds from Fustat: 1964–71,” Journal of Glass Studies, v. 15, 1973, pp. 12–30).

Ancient and Islamic Glass

The Museum acquires relatively little ancient and Islamic glass. Nevertheless, five exceptional objects—three ancient and two Islamic—entered the collection in the 1990s. The earliest of these objects (1) is a mosaic glass inlay in the form of a collar. It was made in Egypt between about 300 and 50 B.C., when the country was ruled by descendants of Ptolemy, one of Alexander the Great's generals. Ptolemy and his successors introduced Greek culture to Egypt, and the collar contains both traditional Egyptian motifs (such as cobras) and classical elements (such as honeysuckle flowers in the top row of cane slices). The next object (2) is a bottle of the first century B.C., made of colorless and deep blue elements that were cast separately, then assembled and fused. The bottle was finished by grinding and polishing. No precise parallel for the form is known in glass, although similar vessels, also of deep blue and colorless glass, are in the British Museum and the archaeological museum at Nicosia, Cyprus. The last ancient object presented here (3) is a medallion made in the third century A.D. It is decorated with a portrait of a woman drawn and painted on gold leaf sandwiched between two fused layers of glass. Fewer than 20 such medallions are known to exist, and, to the best of our knowledge, this was the only one that remained in private hands. In other words, when the owner decided to sell (and the French government granted an export license), it was a case of now or never. Thanks to the Clara S. Peck Endowment, we were able to acquire the object.

The first significant Islamic acquisition (4) is a conical cup that was intended to be held in the hand. The stained or luster decoration consists of a bird and five fish. The technique of painting glass with metallic stain seems to have been developed in Egypt not later than the eighth century, and our cup was probably made between the eighth and 11th centuries.

The second major Islamic acquisition (5) is a richly decorated candlestick. It dates from the 14th century, when the art of gilding and enameling on glass reached one of its highest points, in the Near East. A lengthy gilded inscription around the base may identify the original owner as Sultan al-Mansur Mohammed, who reigned in Damascus from 1361 to 1363.
1. Inlay in the form of a collar, probably worn by a figure in a bas-relief, canes cut into slices, assembled, fused, and polished. Egypt, Ptolemaic, about 300–50 B.C. W. 17.0 cm (94.1.1).

2. Perfume or unguent bottle, cast, ground, polished, assembled, and fused. Probably eastern Mediterranean, first century B.C. H. 21.5 cm (98.1.97).
3. Medallion with portrait, gold foil and pigment between two fused layers of glass, probably cast and ground. Roman Empire, perhaps Italy, third century A.D. D. 4.8 cm (99.1.3). Purchased with the assistance of Clara S. Peck Endowment.

Islamic Glass
13th or 14th Century

5. Candlestick, blown, gilded, and enameled. Syria, late 13th or 14th century. H. 22.2 cm (90.1.1).
European Glass

For administrative purposes, the Museum defines its collection of European glass as consisting mainly of objects made in Europe between the rise of Venice in the 15th century and the emergence of the Art Nouveau style in 1875. From the beginning, the collection has included exceptional objects. Over the years, curators expanded our holdings, building a collection distinguished equally by its scope and its depth. By 1990, therefore, the Museum’s collection of European glass was unusually strong, without equal in the Western Hemisphere and arguably among the most comprehensive in the world.

Our collection-building tasks in the 1990s, therefore, were to fill gaps and, above all, to acquire objects of outstanding quality or historical significance. This was a challenging assignment, not least because any museum’s acquisition strategy is at the mercy of chance. Who knows what may become available tomorrow? Perforce, curators are opportunists.

These are some of the key acquisitions of European glass in the last decade: (10) a miniature lamp-worked “diorama” depicting the story of Diana and Actaeon, probably made at Hall in Tyrol in the early 17th century; (11) four majestic covered goblets, each 44 cm high, probably made in Silesia about 1710 and engraved with personifications of Europe, Africa, America, and Asia; (12) a large cast medallion of King Louis XIV, made about 1675–1685 and attributed to Bernard Perrot; and (13) a covered goblet exquisitely engraved in Amsterdam by Jacob Sang in 1759.

Other notable additions to the collection include: (19) a massive cased and cut vase made at the Imperial Glassworks in St. Petersburg, Russia, about 1829; (27) the Saint-Louis “Gingham” paperweight of 1845–1855; and (42–44) lighting devices made by F. & C. Osler of Birmingham, England, between 1860 and 1890.

Finally, we were fortunate to acquire—by gift, bequest, and purchase—an exceptionally rich selection of 19th-century English cameo glass from the collection of the late Dr. and Mrs. Leonard S. Rakow. The acquisitions from the Rakow Collection included the replicas of the Portland Vase carved by John Northwood and Joseph Locke (page 8) and many of the most celebrated Woodall cameos, such as Moorish Bathers (48) and The Great Tazza (49).
Europe
1550–1710
OPPOSITE, CLOCKWISE FROM TOP LEFT:


7. Ice glass beaker, façon de Venise, blown, stamped, applied, and gilded. Low Countries, early 17th century. H. 22.4 cm (98.3.60).

8. Comet beaker (kometenbeker). Southern Netherlands, first half of the 17th century. H. 8.8 cm (95.3.43).

9. Hexagonal beaker, mold-blown, with applied rings. Germany, 17th century. H. 8.0 cm (95.3.40).

ABOVE:

11. Set of four covered goblets engraved with personifications of Europe, Africa, America, and Asia. Probably Silesia, about 1710. OH. 44.0 cm (99.3.37).
12. Medallion of King Louis XIV (r. 1643–1715), cast and gilded. Orléans, attributed to Bernard Perrot, about 1675–1685. H. (frame) 38.7 cm (99.3.2).
The Netherlands

1759

13. Covered goblet showing the country estate at Middelwyk near Soest, the Netherlands, copper-wheel engraved. Amsterdam, Jacob Sang (signed), 1759. OH. 35.4 cm (94.3.153).
15. Chandelier with six arms, blown, mold-blown, applied, and assembled; metal, foil, and wood. Venice, Salviati & C., about 1870. OH. 87.0 cm (30.3).
16. Top of a mosaic gueridon, white marble inlaid with ancient Roman mosaic glass, combined with 19th-century monochrome glass. Rome, probably Giovanni Rossignani, about 1866. D. 76.0 cm (97.3.10).

OPPOSITE

TOP:


BOTTOM:

Russia
1829–1900

19. Vase, blown, overlaid, applied, cut, polished, cast, gilded, and assembled. St. Petersburg, Imperial Glassworks, about 1829. H. 56.0 cm (96.3.22).
20. Beaded icon after the Tikhvin Madonna, Venetian glass beads, mother-of-pearl, embroidery, and gilded wood. Late 19th century. L. 52.6 cm (97.3.76).


22. Vase, silver-gilt, enameled, and plique-à-jour. Moscow, workshop of Pavel Ovchinnikov, about 1900. H. 13.5 cm (94.3.92).
Bohemia and Germany
1845–1890

CLOCKWISE FROM TOP LEFT:
23. Covered goblet with a view of "Das Capitol zu Washington," blown, cased, cut, and engraved. Bohemia, made for the American market, about 1845–1855. OH. 38.4 cm, D. (cover) 15.7 cm (93.3.58).


25. Goblet with baluster stem, engraved in Tiefschnitt after a self-portrait of Rembrandt and his wife Saskia. Germany, engraved and signed by Franz Paul Zach, about 1860. H. 24.6 cm (93.3.59).

29. Macédoine egg-shaped hand cooler, assembled from cane slices, cut, molded, ground, and polished. France, Saint-Louis (signed "SL"), dated 1845. L. 6.4 cm (95.3.13).

30. Paperweight decorated with a pear on a red background, lampworked, assembled, encased, ground, and polished. France or Bohemia, mid-19th century. D. 7.6 cm (95.3.14).


32. Pair of candlesticks with lampworked floral bouquets, blown and cut. Probably Russia, St. Petersburg, about 1880. H. 22.4 cm (91.3.42). Gift of Mrs. George Ingham in memory of her husband.
England
1760–1900


34. Two door plates with figures of Temperance and Fortitude, pressed glass, molded sulphides, and brass frames. London, Falcon Glassworks of Apsley Pellatt, about 1830. H. 25.3 cm (93.2.2).

35. Carafe and stopper, blown and engraved. London, Falcon Glassworks of Pellatt and Co. (signed “Pellatt”), about 1862. H. 30.4 cm (97.2.8).
36. Miniature tea and coffee set, blown, applied, cut, and polished. About 1785. H. (tallest) 7.8 cm (98.2.1).


40. "Rock crystal" bowl, blown and cut. Stourbridge, Stevens and Williams, engraved by John Orchard, about 1894. H. 9.3 cm (98.2.6).

41. Epergne, blown and applied; gilded metalwork. Stourbridge, Stevens and Williams, designed by Frederick Carder, about 1900. H. 19.3 cm (98.2.10).
42. Chandelier with eight arms, blown, cut, and gilded; brass fittings. Birmingham, F. & C. Osler, about 1860–1880. H. 162.8 cm (95.2.13).
44. Electrolier, blown and cut; brass fittings. Birmingham, F. & C. Osler, about 1887–1890. H. 94.0 cm (95.2.6).
English Cameo Glass
1878–1917

45. Vase, *The Birth of Venus*, blown, cased, acid-dipped, and carved. Stourbridge, carved by Alphonse Lechevral, about 1878, and later reworked by George Woodall. H. 28.5 cm (93.2.6).

46. Pair of medallions with portraits of Dr. and Mrs. Samuel Parkes Cadman, cast in two layers, acid-dipped, and engraved. Amblecote, Thomas Webb and Sons, engraved by George Woodall, about 1895. H. 15.7 cm (92.2.2). Gift of Mrs. Leonard S. Rakow.

47. Vase, “Nara” pattern, blown, cased, acid-dipped, and carved. Stourbridge, Stevens and Williams, engraved by Joshua Hodgetts, about 1917. H. 19.7 cm (98.2.7).
49. *The Great Tazza*, blown in two gathers, each gather cased four times and acid-dipped, carved, and engraved. Amblecote, Thomas Webb and Sons, decorated by George Woodall and his team, about 1889. H. 38.9 cm, D. 48.7 cm (92.2.8). Bequest of Mrs. Leonard S. Rakow.
American Glass

PRIDE OF PLACE among our acquisitions of early American glass in the 1990s goes to a diamond-daisy flask (50) attributed to the American Flint Glass Manufactory of Henry William Stiegel, which operated in Manheim, Pennsylvania, from 1769 to 1774. An even greater rarity is one-half of a brass mold for a liquor flask (52), which was given to the Museum by the late Gladys Richards and Paul Richards. The mold shows a portrait of the Marquis de Lafayette, and the inscriptions include the name "COVETRY/CT," identifying the mold as one used in the glassworks at Coventry, Connecticut. The Museum already owned a flask made from this mold. The back of the flask has the liberty cap and the initials "S. & S." The letters refer to Stebbins and Stebbins, a partnership that ran the factory in 1824–1825. Our mold, therefore, was made at this time. It is by far the earliest known example of a mold of this type. A third remarkable accession is a large cut and gilded vase (57) of colorless glass cased with three colored overlays. It was blown by William Leighton at the New England Glass Company between 1848 and 1858.

In 1997, as part of the renovation and expansion of the Museum, we decided to introduce a gallery devoted to the “Crystal City.” This was the nickname given to Corning a century ago on account of its prominence as a producer of cut glass. With this in mind, we made a strenuous effort to enlarge our collection of cut glass made in Corning. Friends of the Museum played a major role in this effort, as the captions for the objects shown between pages 52 and 61 testify. The acquisitions in and after 1997 include examples from both large and smaller factories. Among the glass cut by J. Hoare and Company are a large centerpiece in the “Russian and Pillars” pattern (77), consisting of a bowl and an underplate made between 1882 and 1895, and a vase (81) that was cut in the “Monarch” pattern about 1890–1900. The glass cut by T. G. Hawkes and Company includes a rare “Venetian” vase with a greenish blue overlay (85) and an exceptional “Gravic Carnation” pitcher of 1909–1920 (92). Among the objects cut by O. F. Egginton and Company are an “Arabian” plate (96) and two “Berkshire” claret or wineglasses (98), both made between 1896 and 1910. Giometti Brothers is represented by a large and elaborate electric lamp of about 1903–1920 (102).
American Glass
1769–1875

Clockwise from top left:

51. Footed bowl, mold-blown and engraved, with molded panels around the base. Pittsburgh, Pennsylvania, Bakewell, Page and Bakewell, about 1815–1845. H. 16.2 cm (94.4.9).


53. Footed bowl, blown three-mold, GIII-5 pattern. Sandwich, Massachusetts, Boston and Sandwich Glass Company, about 1825–1835. H. 13.3 cm (92.4.2).
LEFT (FROM LEFT TO RIGHT):

54. Vase, blown and cut; candlestick, blown; and vase, blown and engraved; all with pressed bases made from the same mold. Probably Bakewell, Page and Bakewell, Pittsburgh, Pennsylvania, 1825–1840. H. (tallest) 24.6 cm (99.4.80–82). Gladys M. and Harry A. Snyder Memorial Trust.

BELOW LEFT:


BELOW:


New England and New York
1830–1925


60. Urn, blown and cut. New York, Christian Dorflinger’s Long Island Flint Glass Works or Greenpoint Glass Works, about 1856–1865. H. 47.2 cm (91.4.77). Gift of Mr. and Mrs. Stephen Beers in memory of Isabel Dorflinger.


Below left:

Below:

67. Pair of lighting devices with pressed tripodal bases showing American eagles. New England Glass Company, East Cambridge, Massachusetts; South Boston Glass Company, Boston, Massachusetts; or Boston and Sandwich Glass Company, Sandwich, Massachusetts; probably 1830–1840. H. (larger) 42.9 cm (93.4.85).

68. Chamberstick, pressed. Sandwich, Massachusetts, Boston and Sandwich Glass Company, 1830–1840. H. 13.9 cm (96.4.187).
69. Burmese lamp with Coralene decoration, lead glass with some uranium, mold-blown and applied; brass and white metal. New Bedford, Massachusetts, Mt. Washington Glass Company, about 1885–1895. H. 45.2 cm (95.4.263).
New York, New Jersey, and Pennsylvania
1825–1915
OPPOSITE:


72. Fish trophy, made from pressed pickle dish, reverse-painted, mounted, and framed. Pittsburgh, Pennsylvania, Atterbury and Company, patented in 1872 (dish). H. 47.4 cm (94.4.121).


74. Compote, blown and cut. Pittsburgh, Pennsylvania, Bakewell, Pears and Company, 1876. D. 40.0 cm (91.4.13). Gift of Leila L. McKnight.

ABOVE LEFT:
75. Vase with silver rim, blown, cut, silver-chased, and engraved. Probably New York or Pennsylvania, about 1894. H. 39.5 cm (97.4.2). Bequest of Clementine Mills Schlaikjer and Jes Erich Schlaikjer.

ABOVE:
Corning, New York: J. Hoare and Company
1882–1910


80. Claret jug and glass, “Twin City” pattern, blown, cut, and polished; silver mounts. About 1890–1900. H. (jug) 27.5 cm (96.4.51).


OPPOSITE:


TOP TO BOTTOM:


93. Desk set (blotter with four glass corners, letter rack, two boxes with lids, pen tray, and inkwell), blown, cut, and engraved. 1915–1935. W. (blotter) 48.4 cm (96.4.185).

94. Vase, blown and engraved; silver base. Designed by Samuel Hawkes, 1939. H. 23.3 cm (98.4.9).


OPPOSITE:


100. Shower vase, blown, cut, and polished; silver mount. Steuben Glass Works, designed by Frederick Carder, 1905–1913. H. 43.1 cm (97.4.21). Gift of Marvin S. Shadel in memory of Elizabeth Shadel.
102. Electric lamp, blown, cut, and polished. Corning, Giometti Brothers, about 1903–1920. H. 45.8 cm (95.4.256). Gift of Mr. and Mrs. Matthew Cammen in memory of Attorney Claude V. Stowell, from his family.
**Art Nouveau to the Present**

The quantity and variety of our acquisitions of glass made between the late 19th century and the present are such that the following notes barely scratch the surface.

We begin with two giants of Art Nouveau glass-making: Louis Comfort Tiffany and Emile Gallé. The majestic vase (104) that was made for the 1893 world’s fair in Chicago is among the earliest blown glass produced by the Tiffany Glass and Decorating Company in Corona, New York. The cranes and cloud scrolls reflect Tiffany’s interest in Oriental art, which had a strong influence on many of his designs. *La Libellule*, or the Dragonfly Coupe (105), is an outstanding example of Gallé’s genius for harnessing technical excellence to express his creativity. *La Libellule* was acquired jointly in 1980 by the Museum and Benedict Silverman (hence its accession number 80.3.59). In 1991, Mr. Silverman donated his half-interest in the coupe in memory of his wife, Gerry Lou Silverman.

A 20-year search ended in 1992 when the Museum acquired its first example of a window designed by Frank Lloyd Wright. The *Tree of Life* window (106) was designed in 1903–1904 for the Darwin D. Martin House in Buffalo, New York. The following year, we acquired a completely different window designed by Wright (107). The exuberant, asymmetric window from the Avery Coonley Playhouse in Riverside, Illinois, was designed about 1912.

Other acquisitions of glass made before World War II include several works by René Lalique (108, 109, 118, 119, and 121). One of these objects, a pendant (109), was acquired in 1990 on the assumption that it was designed by Lalique. This assumption was confirmed in 1994, when we purchased the original design (108) in a sale of drawings from the Lalique studio.

The Museum’s holdings of glass made after World War II increased significantly in 1999, when The Steinberg Foundation donated 77 examples of original works of art and glass produced industrially in Czechoslovakia. This gift includes original works by René Roubíček (149), Adolfo Matura (151), and Věra Lišková (153), and production glass designed by Stanislav Libenský in 1965 (150).

Finally, our interest in contemporary art and design continues unabated. Among the acquisitions of items made in the last decade are works by Dale Chihuly (178), Brian Clarke (144 and 145), Bernard Dejonghe (162), Franz X. Höller (167, pages 118 and 121), Libenský and Brychtová (157 and 159), Donald Lipski (176), Richard Meitner (168), Thomas Patti (179), and Toots Zynsky (181).
Emile Gallé
1903

Above:


109. Pendant, colorless pâte de verre with spots of added color, copper and metal foil backing; copper, gold, and baroque pearl. France, René Lalique, about 1905. W. 11.3 cm (90.3.37).
Umberto Bellotto
1914–1920

111. Sculptural vessel, blown, picked-up shards and murrine, wrought iron. Italy, Umberto Bellotto, about 1914–1920. H. 65.6 cm (95.3.36).
Louis Comfort Tiffany and Tiffany Studios
1900–1914


114. Vase with morning-glory design, blown and encased. U.S., Louis Comfort Tiffany, about 1914. H. 24.9 cm (97.4.125). Gift of Mr. and Mrs. Howard Stein.
Sweden
1915–1937

Top left:

Left:

Above:
France
1924–1947

118. Vase, Serpent, mold-blown and acid-etched. Lalique et Cie, designed by René Lalique, 1924. H. 24.8 cm (93.3.41).

119. Clock frame and stand, Le Jour et la nuit, pressed and acid-etched; silver stand. René Lalique, designed in 1926. H. 37.0 cm (96.3.10).

120. Vase with deeply modeled birds and foliage, on original glass plinth, cast, etched, cut, and carved. Aristide-Michel Colotte, 1927–1943. H. 35.6 cm (94.3.115).

Europe
1922–1952

Top Left:
123. Fluted vase, blown and molded. Czechoslovakia, Adolfov, Meyr’s Neffe Glassworks/Moser Glassworks, designed by Josef Hoffmann for the Wiener Werkstätte, Vienna, Austria, 1922–1931. H. 23.0 cm (97.3.9).

124. Teapot with cover and stand, sugar bowl with cover and stand, and creamer with stand, pressed. The Netherlands, Glasfabriek Leerdam, designed by Hendrik Petrus Berlage and Piet Zwart, 1924. H. (teapot) 14.2 cm (95.3.104, 105).

125. Vase for the dining room of the Savoy Hotel, Helsinki, blown in a wooden mold. Finland, Karihula Glassworks, designed by Alvar Aalto, 1936. H. 14.3 cm (97.3.62).
126. Ornamental set, blown and hot-worked. Italy, Vetri Soffiati Muranesi–Venini & C., designed by Napoleone Martinuzzi, about 1930. H. (tallest) 23.6 cm (96.3.20).

United States
1915–1934


130. Intarsia vase. Corning, New York, designed by Frederick Carder, about 1929. H. 14.2 cm (94.4.175). Bequest of Paul V. Gardner.

Beaded Objects
1920–1992
132. Beaded handbag, glass beads, metallic thread cord, and silk lining. Austria, Vienna, Wiener Werkstätte, designed by Maria Likarz, 1920s. H. 18.3 cm (97.3.1).


Furniture
1938–1992

136. Corner cabinet with reverse-painted glass doors. Italy, Gio Ponti and Piero Fornasetti, 1941. H. 169.5 cm (92.3.74).

137. Hanging lamp, glass tubes, painted wood, and electrical wiring. The Netherlands, designed by Gerrit Rietveld in 1920–1924, made by G. A. van de Groenekan in 1969. W. 40.0 cm (96.3.41).

ABOVE:


Flat Glass
1952–1998


144. Detail from *The Glass Dome/Hamburg*, 18 panels, each cut and leaded. Germany, W. Derix Glass Studios, designed by Brian Clarke, 1992. H. (panel) 55.4 cm (95.3.32). Photo courtesy of Tony Shafrazi Gallery.
U.S.S.R.
1949–1970

146. Vase commemorating the 70th birthday of Joseph Stalin, mold-blown and acid-etched; silver and copper collar. Possibly Gus-Khrustalny or Leningrad Glassworks, possibly designed by Yevheny Ivanovich Rogov, 1949. H. 48.7 cm (95.3.25).

147. Man, Horse, Dog, Bird, blown, with hot applications. Probably Leningrad Art Glass Factory, Boris Alexandrovich Smirnov, about 1970. H. 35.3 cm (90.3.36).


Czech Republic: Stanislav Libenský and Jaroslava Brychtová
1992–1993


France

160. *La Poule, le singe et les œufs* (The chicken, the monkey, and the eggs), reverse-painted. Gilles Duliscouet (Dulis), about 1992. H. 82.5 cm (97.3.73).

Italy
1993–1996

Top:
163. *Nile*, fused *murrine* slumped over a mold and stone wheel-carved. Laura de Santillana, 1996. L. 72.8 cm (97.3.25).

164. *Custodi di sabbia*, blown and ground. Alessandro Díaz de Santillana with the assistance of Pino Signoretto, 1993. H. 25.8 cm (95.3.31).

166. Red and Blue Sentinel and Red and Blue Top, blown, cased, and cut. Switzerland, Monica Guggisberg and Philip Baldwin, 1996. H. (taller) 47.4 cm (97.3.33, 34).

The Netherlands

1994


Australia and Japan

1994–1995


175. *Home Again, Eat Again, Watch Some TV*, blown, cut, etched, engraved, and assembled glass; mixed media. Richard “Rick” Bernstein, 1983. OH. 140.0 cm (91.4.54). Gift of Anne and Ronald Abramson.

178. *Cadmium Yellow-Orange Venetian* #398, blown and iridized, with hot applications and gold leaf. Dale Chihuly, 1990. H. 49.0 cm (92.6.129). Gift of Mr. and Mrs. James R. Houghton.
179. Sculpture, *Clear Lumina with Azurlite*, fused and shaped while hot. Thomas Patti, 1992. H. 10.3 cm (94.4.1). Purchased with funds from the Art Alliance for Contemporary Glass, the Creative Glass Center of America, Ben W. Heineman Sr., and Carl H. Pforzheimer III.

181. Water Spout #13, blown and hot-worked. Toots Zynsky with the assistance of Richard Royal, 1994. L. 24.3 cm (95.4.27).

183. *Bust with Locator*, cast and sandblasted; patinated metal. Hank Murta Adams, 1995. H. 73.6 cm (96.4.1).

185. Vase, *Aurora,* tesserae (mosaic) technique, fused and blown. Dorothy Hafner with the assistance of Lino Tagliapietra, 1995. H. 47.3 cm (98.4.133). Gift of Martín Bresler.

The Rakow Commissions

The Rakow Commission is awarded annually by The Corning Museum of Glass. This program was established to encourage fine glassmaking and the development of new works of art in glass by awarding commissions to individual artists who show great promise. It is intended to permit glassmakers to venture into new areas that they might otherwise be unable to explore because of financial limitations. In recent years, the scope of the commission has been expanded to include the work of established artists. Each commissioned work enters the Museum's collection and is exhibited on its own for one year before it is assimilated into the displays of contemporary glass. Commissions are awarded by a Museum staff committee. Artists who would like to be considered for selection are encouraged to submit résumés and slides of their work to the Museum.

The Rakow Commission is made possible through the generosity of the late Dr. and Mrs. Leonard S. Rakow, Fellows, friends, and benefactors of the Museum.
Sculpture from the series “From East to West,” blown glass with fused silver leaf and *pâte de verre*, cast bronze fish; copper electroplated, engraved, patinated, and assembled. Japan, Hiroshi Yamano, the sixth Rakow Commission, 1991. H. 74.2 cm (91.6.12).
Neckpiece, glass filaments, glass beads, and knotted silk. Austria, Jacqueline Irène Lillie, the seventh Rakow Commission, 1992. D. 28.8 cm (92.3.47).

*Commemorative Pokal* Celebrating the 30th Anniversary of the 1962 Toledo Glass Workshops and Fritz Dreisbach’s 30 Years of Working with Glass, blown, applied, cut, and engraved. U.S., Fritz Dreisbach, the eighth Rakow Commission, 1993. H. 54.8 cm (93.4.26).
Painting and sculpture, *Mataram*, acid-etched, sandblasted, enameled, and leaded; blown glass boat. Germany, Ursula Huth, the ninth Rakow Commission, 1994. H. 60.0 cm, W. 73.8 cm (94.3.152, 161).
Two Portraits: Václav Havel (LEFT) and Vladimír Kopecký, engraved. Czech Republic, Jiří Harcuba, the 10th Rakow Commission, 1995. H. (taller) 27.7 cm (95.3.60, 61).
Hopi, cased and blown, with filigree cane decoration. U.S./Italy, Lino Tagliapietra, the 11th Rakow Commission, 1996. H. (taller) 69.2 cm (96.4.166).
Sculptural vessel, Niijima, from “Niijima Vessel Series,” fused, hot-formed, and carved. Australia, Klaus Moje, the 14th Rakow Commission, 1999. H. 54.0 cm (99.6.8).
1990–1999

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Annalien van Kempen, Voorburg, The Netherlands
Mr. and Mrs. Philip Van Mater, Marlboro, New York, in memory of Carolyn Sinclaire Van Mater, from her family

Citrus fruit, blown and applied. Italy, Venice, about 1700. H. (tallest) 17.0 cm (99.3.34–36). Gift of Rainer Zietz.
David B. Whitehouse, Corning, New York
Charles P. Whittemore, Kent, Connecticut (70)
Francis Whittemore, Lansdale, Pennsylvania
Camilla M. Wiener and Frank F. Wiener, Narragansett, Rhode Island, in honor of Dr. William A. Turnbaugh and Sarah Peabody Turnbaugh
Donald and Carol Wiiken, Oak Park, Illinois
E. Crosby Willet, Philadelphia, Pennsylvania
Harold S. Williams, Monroeton, Pennsylvania
Harold S. Williams, Monroeton, Pennsylvania, in memory of "Hettie" Williams

Mr. and Mrs. Nicholas Williams,
Corning, New York
Kenneth M. Wilson, Punta Gorda, Florida
Elizabeth Wistar, by bequest
Roland Wolcott, Corning, New York
Lyuba and Ernesto Wolf, Paris, France (4)
Mrs. Alfred Wolkenberg, New York, New York
Walter Woodcock, Corning, New York, in memory of Caroline J. Woodcock, from her family
D. Stratton Woodruff, Bryn Mawr, Pennsylvania

Jerry E. Wright, Corning, New York (129)
Virginia Wright, Corning, New York

The Wunsch Americana Foundation, New York, New York
The Wunsch Foundation Inc., New York, New York
F. Yazdani, London, England
Yokohama Museum of Art, Yokohama, Japan
Christine York, Bellaire, Texas
Mrs. Helen York, Houston, Texas
Patricia J. Younie, Seattle, Washington
Alan Youse, Port Townsend, Washington

Rainer Zietz, London, England (page 125)
Mr. and Mrs. Martin Zigovsky, Newland, North Carolina, in memory of Katherine Zigovsky
Jörg F. Zimmermann, Uhingen, Federal Republic of Germany
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Plaque with female figure, *pâte de verre*. France, Henry Cros, about 1886. H. 13.5 cm (96.3.23).