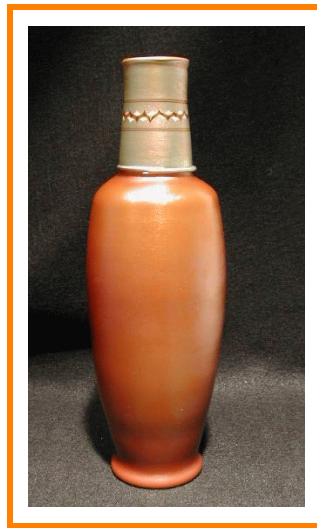


**Iridized Brown
Vase with Gold
Aurene Intarsia
Collar**

Steuben Glass Works

Corning, New York



Height 13 1/4 inches

Iridized Brown Vase,
cased over calcite, with
Intarsia decorated (criss
crossed brown and white
marvered threading) on
Gold Aurene Collar

Shape #2683

*Private Collection of Alan
and Susan Shovers*

In the late nineteenth century several glassmakers, excited by the iridescence naturally formed on ancient roman glass that was being excavated, experimented with techniques to reproduce the effect on modern glass. By the end of the century several glasshouses were creating some of the most interesting glass ever produced. Loetz and Tiffany emerged as the most creative exponents of this new art form. The popularity of iridescent glass swept the world and by the early twentieth century many new glass houses were formed to take

advantage of the production of this new glass.

The basic formula for producing this glass is well documented for those interested in researching it. After much experimentation, Frederick Carder produced his first iridescent glass in 1904 and proudly named it Aurene, a name which he coined from the Latin for gold and an old English term for sheen. He had already registered the name before achieving the technique.

C A R D E R S T E U B E N C L U B



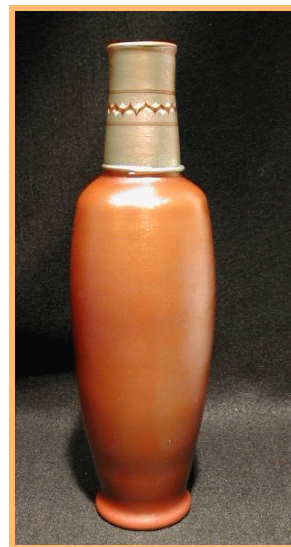
It would be several more years before Mr. Carder's Aurene would attain the color intensity that we now associate with it. So many companies were cranking out large volumes of iridescent glasswares that only by creating new and unique forms of Aurene could Steuben stay ahead of the competition. By casing different colored crystals over Alabaster or Calcite and then iridizing it, Mr. Carder started producing decorated Aurenes in red, green and brown. The new colors were rich, brilliant and very exciting. Other colors were created too, perhaps less successfully as they are extremely rare. There was a yellow, an amethyst and even a black produced on Steuben's mirror black glass.

Brown Aurene was first made around 1908 as a decoration on alabaster glass forms. The addition of brown as a primary color occurred in 1915 and it was used predominantly in lamp shades. It's warm tones produced a beautiful and flattering light. Very few examples exist as vases. Whether as a vase or a

lamp shade, Mr. Carder decorated many of his brown Aurene shapes with a complex weave of zig zag hooked threading on a Gold Aurene collar which he named after an inlay technique called Intarsia. It was to be one of three techniques assigned that name.

This stately vase has a classic high shouldered design. The addition of the long extended neck yields a perfectly proportioned finish, while two perfectly threaded bands further frame and delineate the inlaid Intarsia decoration. Brown Aurene is so infrequently seen that this is a most exciting find and is assuredly an object of desire for most Steuben collectors. The creation of Brown Aurene further separated Steuben from his competitors and adds another feather in the cap of one the greatest glass makers of all time.

*Neil Kohut ,
Carder Steuben collector and art glass
dealer*



CARDER STEUBEN CLUB

