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## CELEBRATING 100 YEARS OF STEUBEN GLASS | LOVE OF NATURE

**BY THOMAS P. DIMITROFF**

Special to The Leader

**EDITOR'S NOTE** | *In celebration of the 100th anniversary of Steuben Glass, The Leader is featuring a look at discontinued pieces of Steuben from both eras of the world-renowned art glass business. The Frederick Carder era lasted from 1903-1932, while the Arthur Houghton era began in 1932 and continues to this day. Local historian and Steuben Glass expert Thomas P. Dimitroff provides a look at common themes that tie the two eras together.*

Frederick Carder's career in glass-making began in England in 1880, when he was hired as a glass designer at the firm of Stevens & Williams. He had become interested in glassmaking after watching John Northwood create some of his famous cameo glass pieces. The experience of watching and working with Northwood instilled in Carder a love of glass, a love of color, and of relief in glass decoration.

As time passed, Carder's glass designs also demonstrated his love of all aspects of nature. Carder brought these affinities with him to America in 1903.

He used many techniques to add relief to his glass objects, including engraving, cutting and applied decorations. His favorite technique, however, was acid-etching—often referred to as acid cut back technique by collectors. Simply put, this technique involved applying a design on the glass in an acid-resistant material and then cutting away the areas of the glass not



**'Hunting' | Designed in the Late 1920s by Frederick Carder.**

protected using hydrofluoric acid.

Carder's acid-etched pieces often afforded him the opportunity to showcase his love of both color and nature. The two vases pictured are examples of Carder's acid-etched technique. The one on the left is executed in Mirror Black glass cased over Alabaster glass. His fascination with nature can be seen in the "Hunting"

pattern as a graceful gazelle leaps away from the hunter. The design, plus the contrast of black over white, gives this piece a strong art deco appearance.

The vase on the right is made with Opalescent glass over Gold Ruby. The pattern is a variation of the "Hunting" pattern made especially for the Crest Lamp Co.

Photo courtesy of The Rockwell Museum of Western Art



**'Gazelle Bowl' | Designed in 1935 by Sidney Waugh.**

The wonderful new Steuben crystal of the 1930s naturally was suited to express both mass and simplicity. Bold shapes and engravings were a key part of the Steuben style of the 1930s, and Sidney Waugh was especially good at designing such objects for Steuben's new brilliant crystal.

Waugh joined Arthur Houghton and John M. Gates in their new adventure at Steuben in 1933. He was a young sculptor, which was evident in his striking glass designs, many of which used engraving to enhance mass and form.

One of his greatest successes was his 1935 "Gazelle Bowl." It was the

first engraved work he designed for Steuben. The massive bowl rests on an art deco-like base and features 12 graceful gazelles. The first Gazelle Bowls—more than 50 have been produced—were engraved by master engraver Joseph Libisch, who was recruited from Europe by Frederick Carder.

The bowl pictured here was included in Steuben's first foreign exhibition at the Fine Arts Society Gallery on Bond Street in London. By late 1935, Waugh's Gazelle Bowl had become a part of the permanent collection of the Metropolitan Museum in New York City.

Examples of the Gazelle Bowl are also in the collections of many great museums, including the Smithsonian Institution in Washington, D.C., and the Toledo Museum of Art. It remains a popular, important and classic Steuben design to this day. In fact, the Gazelle Bowl is featured on the cover of Mary Jean Madigan's revised and expanded edition of "Steuben Glass: An American Tradition in Crystal," which was published during this, the 100th anniversary year of Steuben Glass.