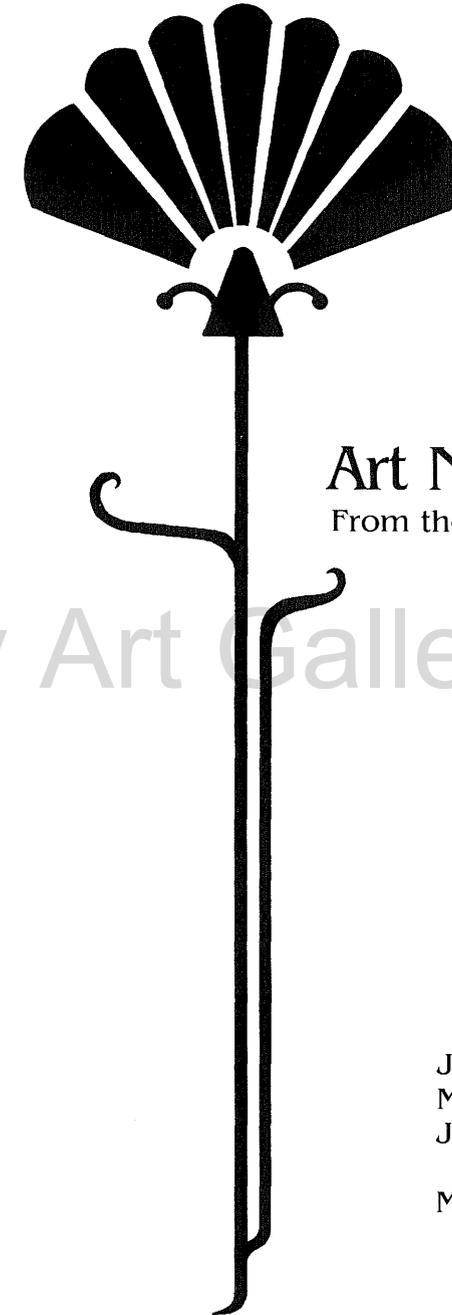


Art Nouveau Glass  
& Pottery



January 5-February 3, 1985  
Mitchell Museum  
John R. and Eleanor R. Mitchell  
Foundation  
Mt. Vernon, Illinois

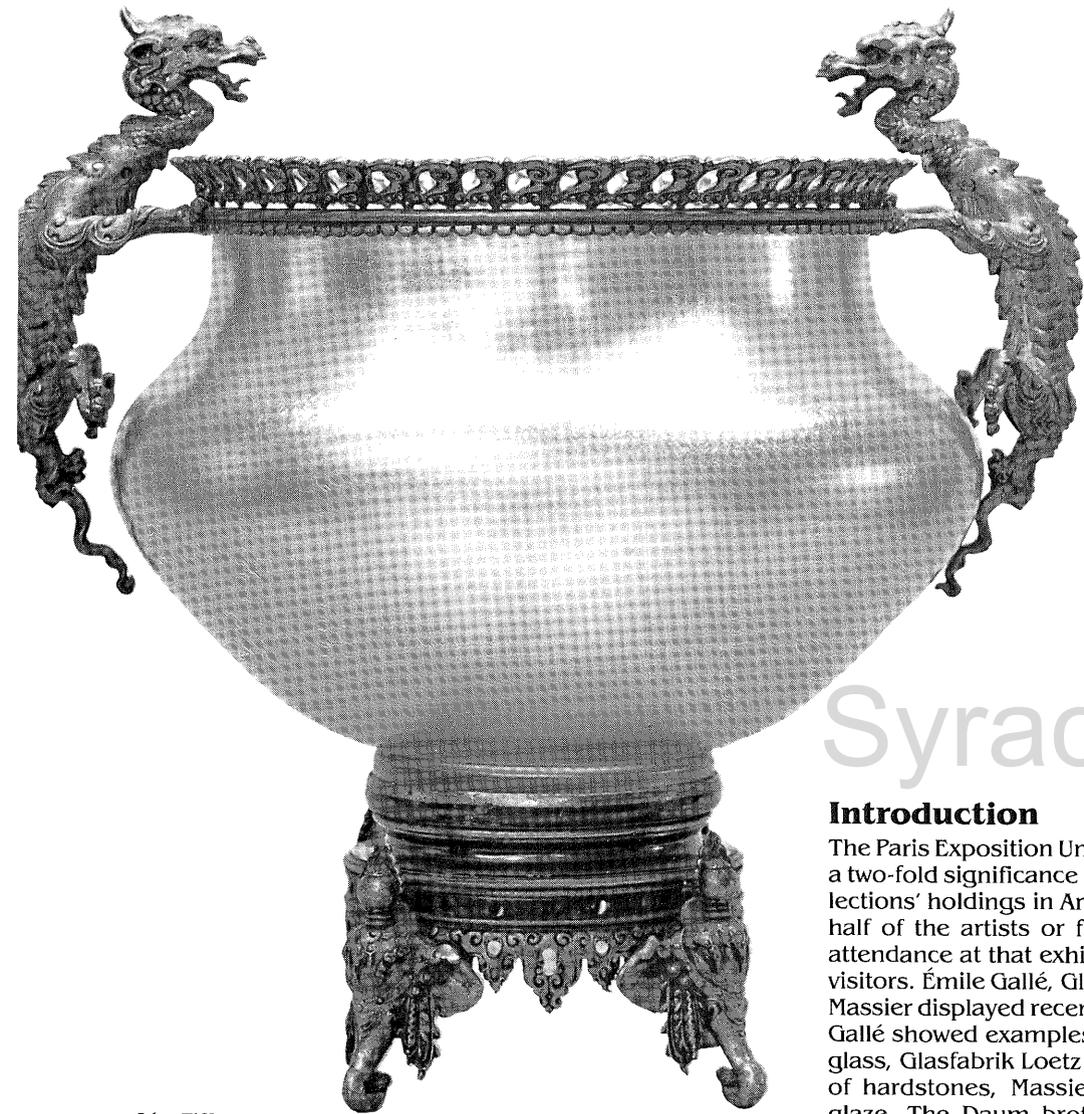
Syracuse University



**Art Nouveau Glass & Pottery**  
From the Syracuse University Art Collections

Syracuse University Art Galleries

January 5-February 3, 1985  
Mitchell Museum  
John R. and Eleanor R. Mitchell  
Foundation  
Mt. Vernon, Illinois



24. Tiffany

Syracuse University

### Introduction

The Paris Exposition Universelle Internationale of 1889 has a two-fold significance for the Syracuse University Art Collections' holdings in Art Nouveau glass and pottery. Over half of the artists or firms represented therein were in attendance at that exhibition, either as participants or as visitors. Émile Gallé, Glasfabrik Loetz Witwe, and Clément Massier displayed recent innovations in their artistic lines. Gallé showed examples of his recently developed cameo glass, Glasfabrik Loetz Witwe displayed glass in imitation of hardstones, Massier offered pottery with iridescent glaze. The Daum brothers, Antonin and Auguste, and Louis C. Tiffany were among the many spectators struck by these exhibitors. The Daums, already involved in glass production, were inspired by the Gallé pieces to create their own art glass. Tiffany took note of the work of Loetz Witwe and Gallé, and soon after began to create his own line of commercial ware.

On the cover: 26. Tiffany

The Paris Exposition might also be viewed as one of the first occasions where artists concerned with the aesthetics associated with Art Nouveau would begin to disseminate the ideals of this style to an ever widening audience. Art Nouveau would go on to captivate the artistic imagination of both Europe and America until its decline soon after the First World War.

The basic principles of Art Nouveau had their foundation in the English Arts and Crafts movement that was created soon after the midpoint of the nineteenth century. Its main exponents, artist William Morris and philosopher John Ruskin, espoused the view that art should be both beautiful and useful. They fought for a return to some of the standards of simplicity, beauty, and craftsmanship that were associated with earlier, pre-industrial times.

Artists involved with Art Nouveau embraced these points of view, while expanding its principles to include a return to the observation and imitation of nature. They abandoned the straight line in favor of the whiplash and used asymmetrical composition in an attempt to reproduce the forms of botanical growth. The Art Nouveau advocates rejected established academic traditions and the conventional historical revivals. They searched out artistic precedent in areas that were then unpopular and less well known. Certain styles that sprang from distant eras and exotic cultures seemed to fulfill their own aspirations: the Middle Ages, the orient and the Middle East, and the recently excavated artifacts of classical civilization. These artists sought to emphasize the structure of the object through its decoration, uniting both to form an organic whole. Most importantly, they refused to maintain the long-standing distinction between fine and decorative arts and hoped to make beautiful everyday surroundings and objects of daily use. In so doing, the attempt was made to create a new aestheticism with widespread appeal. They differed from the Arts and Crafts artists in their use of the new materials and techniques that were a by-product of the new industrialization. These scientific developments encouraged Art Nouveau artists towards experimentation and innovation.

In Europe and the United States some of the strongest evocations of Art Nouveau were to be found in the areas of glass and ceramics. The plastic nature of the materials used in crafting glass and pottery readily lent itself to the organic and botanical compositions they sought. The util-

itarian nature of these vessels, their elegantly iridized and patterned surfaces, and their fusion of decoration and composition illustrate the basic principles of Art Nouveau with a mastery often lacking in other areas of this style's application.

Émile Gallé chose to decorate his glass ware with soft, subtly colored flowers floating on atmospheric, cloudy grounds. The Brothers Daum followed his lead, and produced cameo glass equal to Gallé's inspired creations.

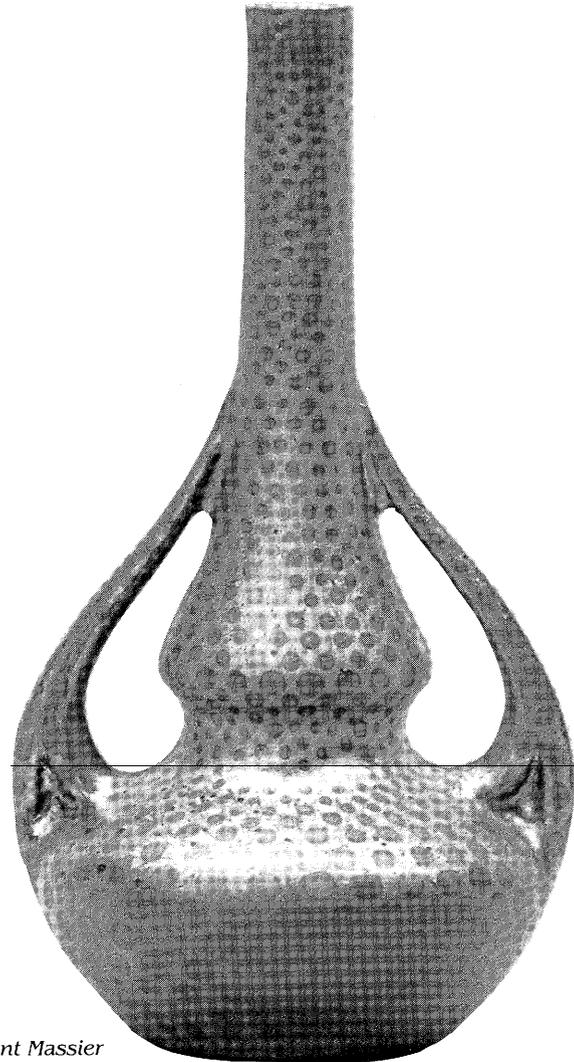
The Tiffany Glass and Decorating Company captured the patina of ancient glass with its Favrite iridizing techniques. The fluid, organic forms they created, with their subdued tones and ornamentation display the decorative unity so highly esteemed at the time.

In Europe, the firm of Loetz Witwe produced glass objects with a graceful metallic lustre that came close to Tiffany's. Together, they inspired a whole range of art glass production: Frederick Carder's elegant, iridescent Aurene ware; the Quezal Art Glass and Decorating Company's glass line (the founders of the company were formerly employed by Tiffany Glass, where they learned their techniques); and the Vineland Flint (who kept the Tiffany tradition alive by hiring as their artistic director the son of the founder of Quezal Art Glass).

Clément Massier's pottery combined iridescent glaze, muted decoration, and design inspired by the Near East to form vessels of striking originality. His pupil, Jacques Sicard, was brought to America by the firm of Weller Pottery to recreate his master's innovations. Sicard went on to produce ceramics that set bright glazes off against simple hand modeled forms. The Sicard-Weller line of art pottery would soon rival Tiffany's glass in popular appeal.

In little over thirty years, the creations of the Art Nouveau craftsmen would alter forever the public's attitude towards art in their lives. It continues to be relevant to us today when we are able to view this style as a significant contributor to the changes that have paved the way for our own modern artistic era.

Thomas Piché  
Public Information Officer  
Everson Museum  
Syracuse, New York



7. Clément Massier

### **Daum Nancy, Nancy, France (founded 1878)**

Jean Daum was a lawyer and something of an entrepreneur when he came into possession of a failing glass factory in 1878 in Nancy, France (Verrerie de Nancy). His son, Auguste (1853-1909), also a lawyer by profession, entered the glass business in 1879 in a managerial position. He took it upon himself to get the firm onto a secure financial footing. Another son, Antonin (1864-1931), fresh from school with an engineering degree, took over the production side of the business in 1887.

Up until 1890, the factory had been producing commercial tableware and watch glasses. During that year, a bed-ridden Antonin designed the firm's first cameo art glass pieces which were to change the direction of the factory's output. Inspired in part by Gallé's cameo glass, these early pieces were decorated with floral motifs. The next year, a decorating shop was opened and full scale production of an art glass line was begun. By 1900, Daum began taking prizes at major exhibitions for their innovations in art glass, especially in acid-etched cameo.

Throughout the years, the glassworks has remained under the directorship of the Daum family. They have been able to keep abreast of the decorative trends that have evolved since the Art Nouveau period and continue the production of art glass today.

### **Émile Gallé (French, 1846-1904)**

Gallé is, undoubtedly, the quintessential Art Nouveau aesthete. He created important and influential designs not only in glass, but in a whole range of decorative objects including furniture and ceramics.

Gallé became involved with glass early on — his father, Charles, was owner of a firm that produced tableware, and Gallé's earliest apprenticeship was at his father's shop. He pursued studies in art and botany (a life-long passion) in Weimar, Germany. Afterwards, he became an apprentice at the firm of Burgun, Scherer and Company in Misenenthal. There, he became familiar with the latest innovations in glassmaking and was able to carry out research in glass chemistry.

In 1873, Gallé began his own workshop in Nancy, France, and persuaded his father to adjoin his company to the newly formed one. He soon developed designs that com-

bined his love of art and nature, decorating his vessels with floral and insect motifs. This sort of ornamentation would become a hallmark of Gallé's oeuvre.

Gallé explored numerous methods of working with this medium. The best known of these is cameo glass. It is produced by a technique that involves a cutting away of the surface of a vessel to leave a design in relief. Gallé first exhibited cameo glass at the Paris Exposition of 1889; it met with immediate success.

While Gallé was responsible for a good portion of the objects made by his firm, he employed a large number of designers in his factory. All their innovations had to be submitted for his approval. Consequently, there is an artistic cohesion in the over-all designs of the line.

After Gallé's death in 1904, the firm's glassware was characterized by a certain mass-produced quality; no new, major forms were developed. It continued production until 1931, with a brief closure during the first World War.

### **Glasfabrik Johann Loetz Witwe, Klöstermühle, Austria (1840-c.1940)**

Johann Loetz purchased a glasshouse in Klöstermühle, Austria in 1840. He was a master glassmaker and his firm soon gained a reputation for the production of high quality glass. At his death in 1848, the glassworks was taken over by his wife, Susanne, who named the firm Glasfabrik Johann Loetz Witwe ("Widow Johann Loetz Glassworks").

Johann Loetz's grandson, Max Ritter von Spaun, took over the firm in 1879. He initiated a vast range of different types of glass and within 10 years, Loetz was winning awards at various European exhibitions.

By 1900, Loetz was one of the largest and most successful glassworks in Europe. The height of its creativeness occurred between 1888 and 1909 when it produced a multitude of designs of an originality and technique that influenced competitive firms in Europe and rivaled what was made in the United States.

In 1899, von Spaun introduced his Papillon glass in Paris. This glass was characterized by its decoration of multiple, closely clustered, iridescent spots of raindrop shapes, and was produced in a variety of colors. It was called Papillon because the glass was said to resemble an enlarged sec-

tion of a colorful butterfly's wings. Loetz, along with Tiffany, is credited with the most creative use of iridescent glass, and is jointly responsible for its surge in popularity during the Art Nouveau period.

Max von Spaun died in 1909, leaving his son to direct the glassworks. The firm was not faring well financially, and in 1911 went into bankruptcy, to be reorganized as a smaller company. It continued a limited and less inventive production until it closed its doors during World War II.



2. Émile Gallé

**Clément Massier** (French, 1845-1917)

Massier was born in Vallauris, France, the son of a potter. He studied his craft in Bologna, Italy under Gardalli Gaetano. There, he learned the formulas of the metallic effects used on pottery in Italy during the Renaissance. Many of his decorative motifs and vessel forms were inspired by Hispano-Moresque pots. Massier started a factory in Golfe Juan, France in 1881. He never produced pottery in any large quantity.

Massier's ceramics were highly valued during his own lifetime. A contemporary critic wrote:

*The products of M. Massier are all characterized by originality and technical excellence. Large jardinières and pedestals with colored glazes in imitation of the secondary precious stones are simple marvels of brilliancy . . . another noticeable specialty consists of articles silvered and then covered with brilliant glazes – pale violet, amber and other unusual tones. The effect is similar to the Limoges enamels, and equals them in strength and purity.*<sup>1</sup>

1. W.P. Jervis, *The Encyclopedia of Ceramics* (New York: c. 1902), p. 378.



1. Daum Nancy

**Quezal Art Glass and Decorating Company, Brooklyn, New York (1901-1925)**

In 1901, a disgruntled Tiffany Glass employee, Martin Bach (1865-1924), left Tiffany Glass and Decorating Company to set up his own glass house in Brooklyn. Bach had been hired by Tiffany in 1894 as his first mixer in the Corona plant. He had worked during the early, experimental years and had learned the ingredients used in Tiffany's glass melts and lustering compounds. Bach was joined by Thomas Johnson, also a former Tiffany worker, who had been trained as a glass blower at Tiffany's. He went on to reproduce the forms and designs he had learned there.

The new firm was named Quezal after the quetzal bird, known for its multi-colored plumage. Early advertisements compared their lustered glassware to the brilliant feathers of this bird.

As Quezal Art Glass expanded, it hired more ex-Tiffany workers. It is not surprising that Quezal ware differed little from the Tiffany line. No new techniques or designs were ever to emerge from the firm.

Martin Bach died in 1924 to be succeeded by his son, Martin Bach, Jr., who had joined the firm in 1918. For some time previous to Bach, Sr.'s death, Quezal Art Glass had been floundering, and by 1925 it was forced to close up shop completely.

**Steuben Glass Works, Corning, New York (founded 1903)**

The Steuben Glass Works, was created by Frederick Carder (1863-1963), an Englishman who came to the United States in 1903 on a fact-finding tour of various glasshouses in this country. One of his visits was made to the T.G. Hawkes Company, a firm that conducted a glass decorating business in Corning, New York. Carder was persuaded to join Hawkes soon after, and a new company was begun under the name of Steuben Glass Works.

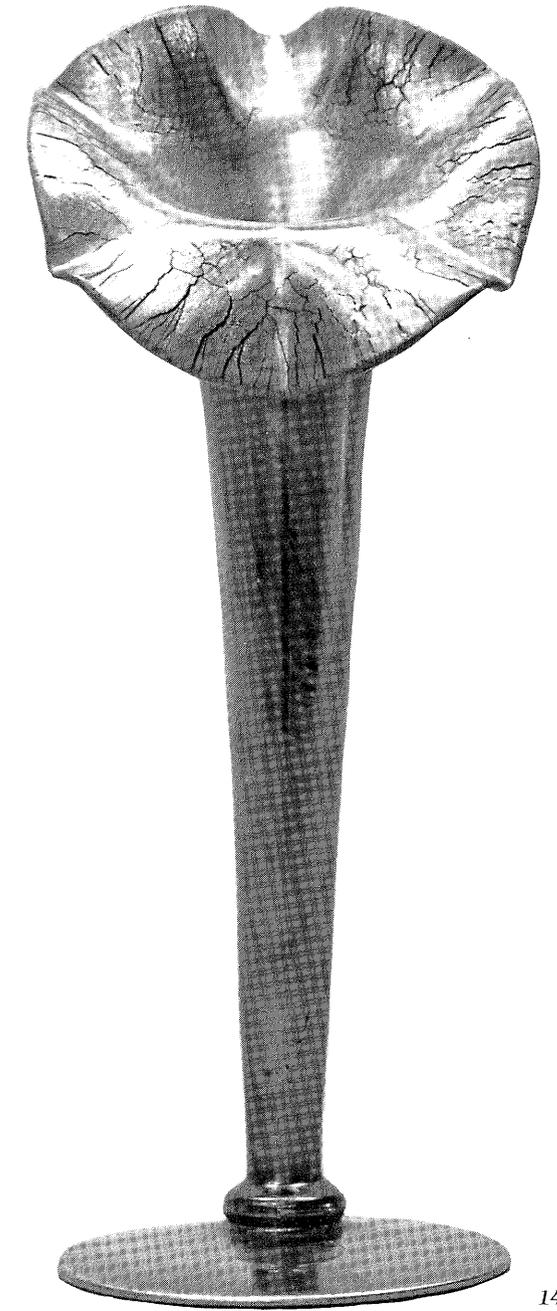
Carder exhibited an early interest in decorative arts, and spent a good deal of his younger days working in his family owned Leys Pottery. He learned enough about plastic form there to be able to impress John Northwood (a distinguished cameo glassmaker). Northwood recommended that Carder be hired by the glasshouse of Steves and Williams, where he quickly rose in the ranks and became one of their foremost designers. The decisive fact-finding tour of 1903, was sponsored by the company as a sort of bonus for work well done by Carder.

Once at Steuben Glass, Carder began experimentation into the fabrication of innovative glassware. His first breakthrough resulted in an iridescent glass of both gold and blue coloration. This, he called "Aurene," a word derived in part from the Latin word *aurum* ("gold"), and the Middle English word for sheen (*schene*). Aurene glass was designed in a number of different forms and soon began to rival Tiffany's iridescent Favrite glass.<sup>1</sup>

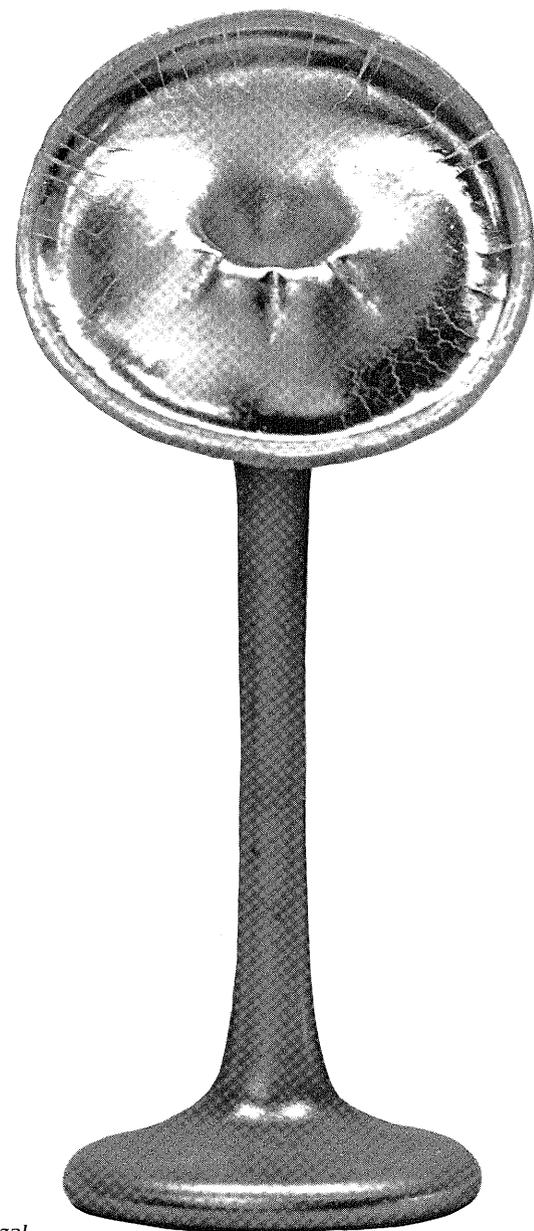
As artistic director of Steuben Glass, Carder created a large and continuous production of glassware. He retired from active participation in the company at the age of 71, but continued experiments in glass design until his death at 100.

Steuben Glass continues production of art glass to this day, and is, perhaps, most frequently associated with this genre.

1. So much so, that a lawsuit was brought against Carder by Tiffany in 1913, charging Carder of pirating Tiffany's patent on iridescent glass. It was later dropped.



14. Steuben



9. Quezal

### **Tiffany Glass and Decorating Company, Corona, New York (1892-1938)**

This glasshouse was founded by America's foremost representative of the Art Nouveau aesthetic, Louis C. Tiffany (1848-1933). Tiffany's early training in art was under the tutelage of landscape painter, George Innes. Later, Tiffany studied in Paris with Leon Bailey. A trip to North Africa in 1869, and a subsequent interest in Moorish art, would have a profound influence on Tiffany's later artistic development.

By 1879, Tiffany had left painting for a career in interior decoration. He established Louis C. Tiffany and Associated Artists, a decorating firm that emphasized an inventive use of glass tiles and stained glass windows. Dissatisfied with the range of glass available commercially at that time, Tiffany began experiments in the making of various types of glass. Most notable of these was his lustered glass, patented in 1881. Tiffany had long been fascinated by the iridescence that ancient glass acquired after being buried for centuries. He created the same lustered effects by subjecting sheets of plain glass to various acid fumes.

Tiffany strove to reach as wide an audience as possible. To achieve that goal, he established the Tiffany Glass and Decorating Company in Corona, New York in 1892. Here, he began a more diversified and prodigious production of glass objects. He hired Arthur Nash, formerly an employee of Thomas Webb's White House Glass Works in England, as manager and supervisor of the company. While Tiffany himself was never involved with the actual production of glass, he helped to design glass pieces, reserved the right to approve all designs created by his workmen, and supported the firm financially. The art glass output was called collectively "Favrile" glass, a variation on the Old English word *fabrile*, meaning "handmade." Within this generic label, a wide number of glass types were invented.

Tiffany retired from active participation in the glassworks in 1919, busying himself with an artist's foundation he founded at his estate in Oyster Bay, New York. He died in 1933. The firm continued glass production, under various names, until 1938.

### **Vineland Flint, Vineland, New Jersey (1897-1931)**

Victor Durand (1870-1931), along with his father Victor Durand, Sr., took over the Vineland Glass Manufacturing

Company in 1897. Durand had long been involved in glassmaking, serving as an apprentice at the Cristalleries de Baccarat in France, as well as several glassworks in the United States. Up until 1897, Vineland Glass had been involved in the production of cheap bottles and jars. Durand diversified its production, but was still involved with making commercial and functional glass.

Upon the retirement of Durand, Sr., Victor Durand took full control of the firm, and by 1900 he had created one of the most commercially successful glassworks in America. Durand had always been interested in art glass, and decided to start his own line in 1925. He hired Martin Bach, Jr., formerly of the Quezal Art Glass Company, as his artistic director. Bach surrounded himself with former Quezal men, and their earliest productions were well within the Quezal vocabulary. However, they were soon to break away and start an inventive line of their own. By 1926, Durand Art Glass had won a first prize gold medal at the International Exposition in Philadelphia.

Durand was killed in an automobile accident in 1931. At that time, a merger was underway with Kimble Glass Company. Subsequently, Vineland Flint was absorbed by the Kimble Glass Company, art glass production ceased, and the Quezal team was dismissed.

### **Weller Pottery, Zanesville, Ohio (1872-1948)**

Started by Samuel A. Weller in Fultonham, Ohio in 1872. By 1882, he had opened his first factory in Zanesville. Weller entered the art-pottery field in 1895 with the purchase of the Lonhuda Pottery in Steubenville, Ohio.

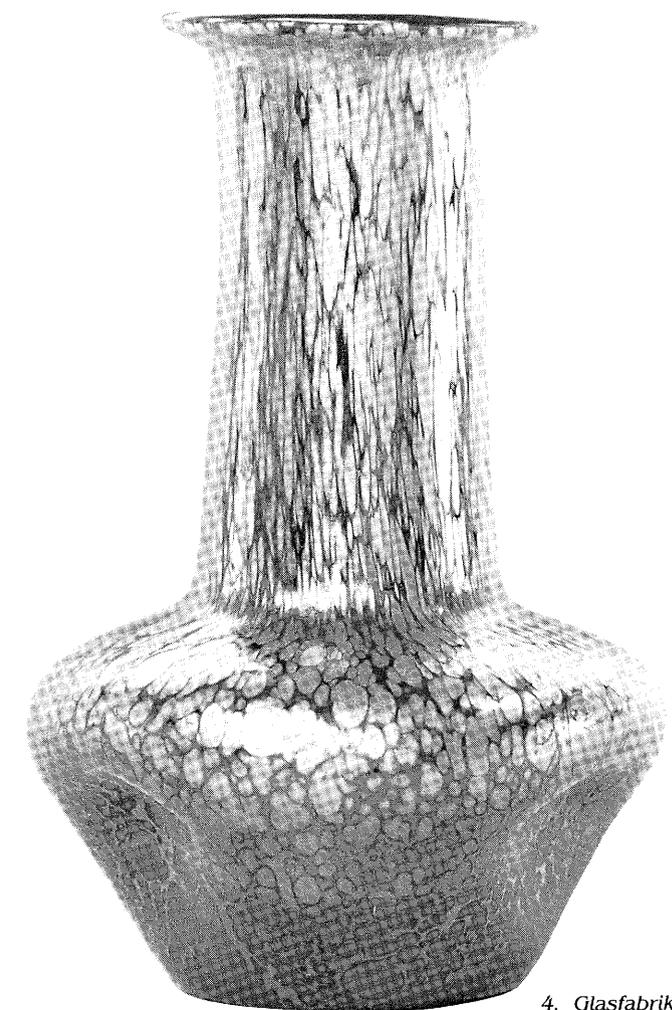
In 1901, Weller imported two Frenchmen, Jacques Sicard and Henri Gellie, who had been making metallic lusterware for the Clément Massier Pottery in Golfe Juan, France. They continued making iridescent-luster pottery for Weller, a line that became known as "Sicardo."

Sicardo ware is characterized by a decoration of stylized floral motifs painted on simple, hand-thrown vases. The ornamentation was produced by the painting of a metallic, ochreous mixture over a fire copper glaze, which was then subjected to a reducing fire.<sup>1</sup> This glazing technique proved very difficult to control, as well as costly to produce. Consequently, only a limited number of objects were ever made.

Sicard returned to France in 1907, where he operated a small pottery until his death in 1923. Gellie remained in the United States longer, but died in France in 1917 after being wounded during World War I.

Sicardo ware is most often cited as the finest art pottery ever made at the Weller firm.

1. Paul Evans, *Art Pottery of the United States* (New York: Charles Scribner's Sons, 1974), p. 329.

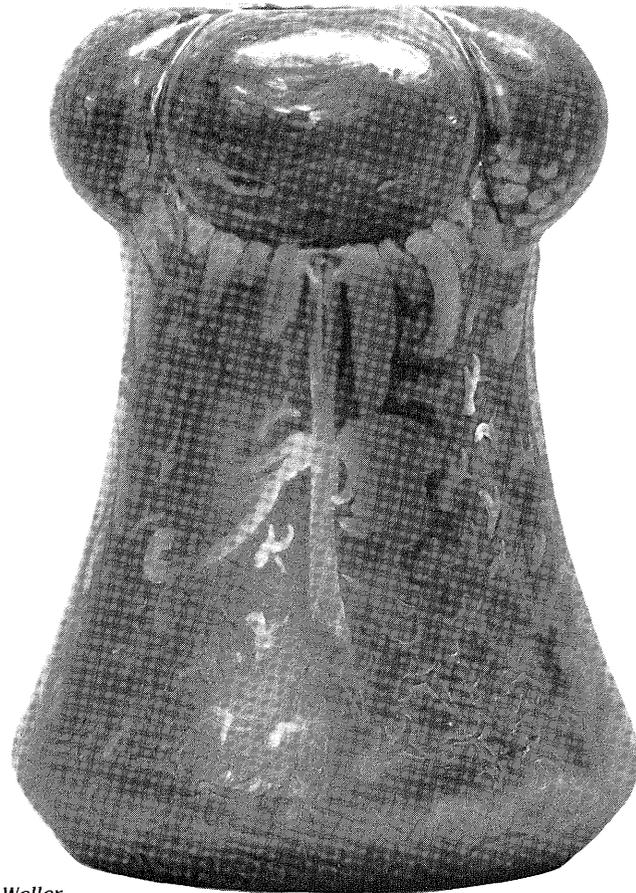


4. Glasfabrik Loetz W

## Checklist

### Daum Nancy, Nancy, France

1. Cameo Glass Bowl/Vase, c. 1895  
5¼" h × 9¼" w × 6" d  
Signed: "Daum, Nancy" with cross of Lorraine on side  
Mold blown, acid cut glass, with fern design in green on yellow and orange ground.  
S.U. 65.719



28. Weller

### Émile Gallé, Nancy, France (1846-1904)

2. Cameo Glass Vase, c. 1900  
3½" h × 2½" d  
Signed: "Gallé" on side  
Mold blown, acid cut glass with wisteria design in purple on white ground.  
S.U. 65.717
3. Cameo Glass Match Holder, c. 1900  
2⅞" h × 3⅞" d  
Signed: "Gallé" on side  
Mold blown, acid cut glass with nasturtium design in orange on white ground.  
S.U. 65.718

### Glasfabrik Johann Loetz Witwe, Klöstermühle, Austria

4. Cobalt-Papillon Vase, c. 1900  
6⅝" h × 4¼" d  
Unsigned  
Clear blue glass with iridescent blue spatter design.  
S.U. 65.823

### Clément Massier, Golfe Juan, France (1845-1917)

5. Vase, c. 1900  
2½" h × 2⅞" w × 1¾" d  
Signed: "C.M., Golfe-Juan, A.M." on base  
Earthenware with painted design of twigs, iridescent glaze in tones of green.  
S.U. 65.700
6. Vase, c. 1900  
2⅞" h × 3⅞" d  
Signed: "C.M., Golfe Juan, A.M." on base  
Earthenware with painted design of mistletoe and dots; iridescent glaze in tones of purple, gold, and green.  
S.U. 65.701
7. Vase, c. 1900  
4⅞" h × 2¾" w × 2½" d  
Signed: "Clément Massier, Golfe Juan, A.M." on base  
Earthenware with painted design of graduated dots; iridescent glaze in tones of purple, gold, and blue.  
S.U. 65.702

8. Vase, c. 1900  
4" h × 2⅞" d  
Signed: "M.C.M., Golfe-Juan, A.M." on base  
Earthenware with painted design of mistletoe; iridescent glaze in tones of blue and gold.  
S.U. 65.703

### Quezal Art Glass and Decorating Company Brooklyn, N.Y.

9. Jack-in-the-Pulpit Vase, c. 1902-1925  
7⅞" h × 3½" w × 2¾" d  
Signed: "Quezal" on base  
Clear amber glass covered with a gold iridescence.  
S.U. 65.815
10. Light Shade, c. 1902-1925  
5" h × 3½" d  
Signed: "Quezal" on rim  
Clear amber glass with gold spider webbing type decoration over an opal feather design bordered in green, all on a gold iridescent ground; notched rim.  
S.U. 65.818

### Steuben Glass Works, Corning, N.Y. Executed by Frederick Carder (1863-1963)

11. Aurene Vase, c. 1904-1930  
4¾" h × 5" d  
Signed: "Steuben" on base  
Clear blue glass covered with a blue iridescence; pattern of verticle ribs and wide flared top.  
S.U. 65.819
12. Aurene Finger Bowl and Plate, c. 1910-1914  
Clear amber glass covered with a gold iridescence; pattern of striations along rim.  
Bowl: 2⅞" h × 5" d  
Plate: 1⅞" h × 6⅞" d  
Stamped: "Aurene — Haviland & Co." on base of each piece  
Gift of Helen Fowler Moore  
S.U. 40/50. 198 a & b
13. Calcite Tazza, c. 1915  
2⅞" h × 6" d  
Unsigned  
Ivrene glass with gold Aurene lining.  
Gift of Edward Fricke  
S.U. 65.134



32. Weller



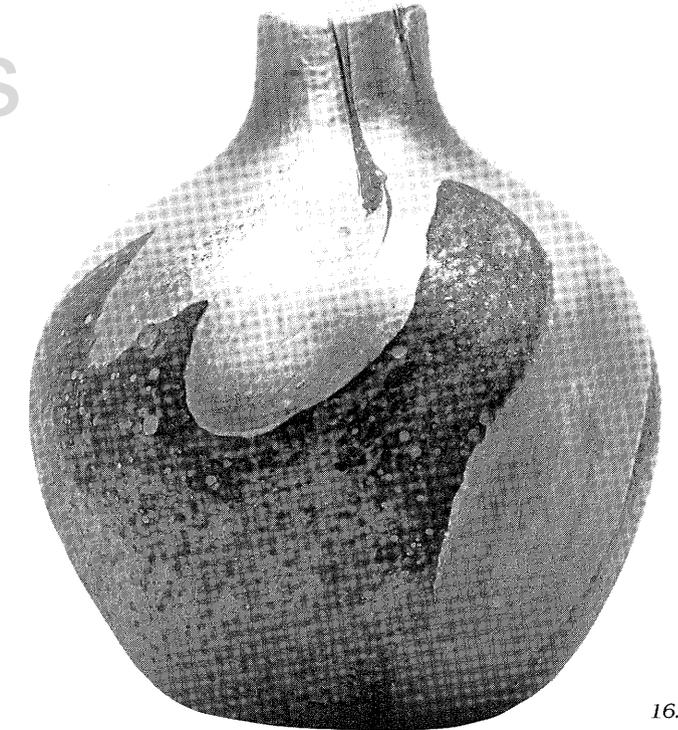
14. Aurene Jack-in-the-Pulpit Vase, c. 1918  
 8" h × 3¼" w × 3" d  
 Signed: "2699 Aurene" on base  
 Clear blue glass covered with blue iridescence;  
 pattern of striations on flower form.  
 Gift of Mrs. Grace Peckham  
 S.U. 73.150

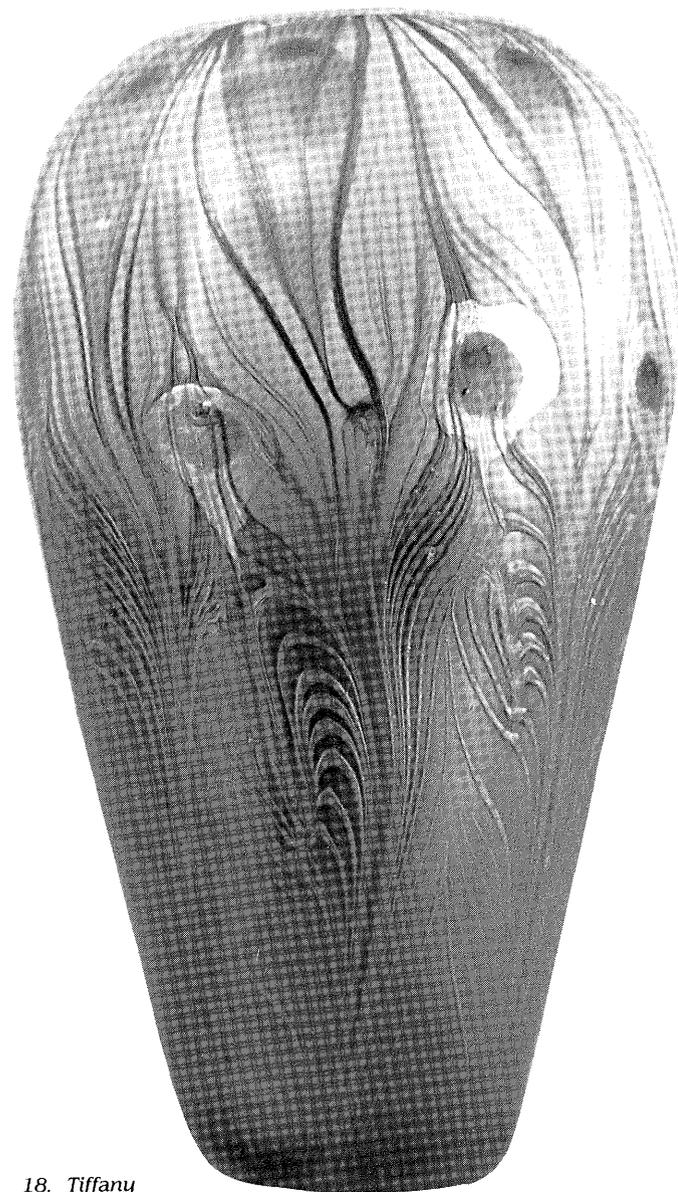
**Tiffany Glass and Decorating Company,  
 Corona, N.Y.**

15. Decanter with stopper, c. 1892-1893  
 10⅝" h × 4⅞" d  
 Signed: "1013 L.C. Tiffany, Inc, Favrile" on base  
 Cyprus design decanter of clear amber glass  
 covered with gold iridescence with highlights of  
 purple and pink.  
 Gift of Helen Fowler Moore  
 S.U. 40/50.201
16. Cypriote Glass Vase, c. 1899  
 6¼" h × 5¼" d  
 Signed: "L.C.T. K217" on base  
 Translucent light yellow glass with mottled surface  
 of dark brown; partially covered with gold  
 iridescence that drips down from the neck.  
 Gift of Helen Fowler Moore  
 S.U. 40/50.191
17. Seven-Stem Pond Lily Lamp, c. 1899-1920  
 21½" h × 14" d  
 Signed: "Tiffany Studios, New York/385" on base of  
 pedestal. Each shade signed: "L.C.T." on rim.  
 Green patinated bronze base of water lily pads,  
 vines, and buds with seven bronze stems  
 holding blossom shades of clear amber glass  
 covered with a gold iridescence with highlights  
 of purple and pink.  
 S.U. 65.824
18. Peacock Decorated Vase, c. 1900  
 18⅜" h × 11" d  
 Signed: "Louis C. Tiffany o7352" on base  
 Clear green glass decorated with eight peacock  
 "eyes" of amber and green surrounding the rim  
 and eight smaller peacock "eyes" of purple and  
 green below these. The bottom of the body has  
 a dark blue iridescence with silver highlights, the  
 top portion is an opaque light blue.  
 Gift of Helen Fowler Moore  
 S.U. 40/50.188

19. Murano Lamp, c. 1900  
 18¾" h × 11½" d  
 Signed: "L.C. Tiffany, Favrile 538" on base  
 Clear green glass with gold, green, and blue  
 iridescence in the Murano design. Domed shade  
 on slender base.  
 Gift of Helen Fowler Moore  
 S.U. 40/50.190
20. Paperweight Vase, c. 1902  
 4" h × 3½" d  
 Signed: "L.C.T. R2203" on base  
 Clear amber glass decorated with dark green  
 tendrils and scattered red dots.  
 S.U. 65.812
21. Brown Favrile Vase, c. 1904  
 7" h × 6½" d  
 Signed: "L.C. Tiffany, Favrile V445" on base  
 Opaque brown glass with guilloche decoration of  
 blue iridescence ringing the shoulder and two  
 interlocking gold iridescent waves circling the  
 lower portion of the body. The exterior has a  
 light gold iridescence.  
 Gift of Helen Fowler Moore  
 S.U. 40/50.199
22. Goose-neck Vase, c. 1905  
 10¾" h × 4" d  
 Signed: "L.C.T." on rim of base  
 Numbered: "Y 1967" on light yellow button pontil  
 Green glass with an inner casing of opaque light  
 green. Starting at the base and reaching the  
 bottom of the neck are eight multi-colored  
 iridescent plumes.  
 Gift of Helen Fowler Moore  
 S.U. 40/50.192
23. Flower-Form Vase, c. 1906  
 12¼" h × 4¾" d  
 Signed: "L.C.T. 7691A" on base  
 Vase of clear amber glass with a ribbed base, stem  
 and bowl. The entire vase has a gold iridescence  
 with purple and pink highlights.  
 Gift of Helen Fowler Moore  
 S.U. 40/50.193

24. Punch Bowl, c. 1909  
 16" h × 12½" d  
 Signed: "Louis C. Tiffany, Favrile, 6337D" on  
 underside of bowl  
 Clear amber glass covered with gold iridescence  
 with highlights of purple and pink. Brass  
 pedestal with four elephant heads as feet; brass  
 rim with two dragons in an oriental manner.  
 Gift of Helen Fowler Moore  
 S.U. 40/50.189





18. Tiffany

25. Laminated Vase, c. 1912  
 5 1/8" h x 3" d  
 Signed: "L.C.T. 3923G, Favrile" on base  
 Opaque glass comprised of yellow, mustard-yellow, green, tan, and dark brown swirls and patches.  
 Gift of Helen Fowler Moore  
 S.U. 40/50.194

26. Favrile Vase, c. 1917  
 12" h x 6" d  
 Signed: "L.C. Tiffany, Favrile 6360L" on base  
 Glass pyriform vessel with gold iridescent sides, intaglio carved with green lily pads and decorated with green tendrils.  
 Gift of Helen Fowler Moore  
 S.U. 40/50.196

**The Vineland Flint Glass Works, Vineland, N.J.**

27. King Tut Sherbet Glass, c. 1924-1931  
 3 1/4" h x 4" d  
 Unsigned  
 Clear amber glass with damascene decoration in blue on an opal ground; gold iridescent base and interior.  
 S.U. 65.822

**Weller Pottery, Zanesville, Ohio**  
 Executed by Jacques Sicard (1865-1923)

28. Vase, c. 1901-1907  
 5 3/4" h x 4 1/4" d  
 Signed: "Sicard-Weller" on side  
 Incised: "Weller, 11" on base  
 Earthenware with painted design of leaves and dots; iridescent glaze in tones of green, purple, and blue.  
 S.U. 65.706
29. Vase, c. 1901-1907  
 5 3/8" h x 6 1/2" w x 5 1/4" d  
 Signed: "Sicard-Weller" on side  
 Incised: "56,3" on base  
 Earthenware with painted design on mistletoe and dots; iridescent glaze in tones of purple, green, and blue.  
 S.U. 65.707

30. Vase, c. 1901-1907  
 4 3/4" h x 3 3/4" d  
 Signed: "Sicard-Weller" on side  
 Earthenware with painted design of stylized flowers; iridescent glaze in tones of purple, green, and gold.  
 S.U. 65.709
31. Vase, c. 1901-1907  
 5" h x 3" d  
 Signed: "Sicard-Weller" on side  
 Earthenware with painted design of rings and dots; iridescent glaze in tones of gold, green, purple, and blue.  
 S.U. 65.710
32. Vase, c. 1901-1907  
 7" h x 4" d  
 Signed: "Sicard-Weller" on side  
 Earthenware with painted design of flowers and dots; iridescent glaze in tones of purple, green, and blue.  
 S.U. 65.711
33. Vase, c. 1901-1907  
 7 1/2" h x 5" d  
 Signed: "Sicard-Weller" on side  
 Incised: "27" on base  
 Earthenware with painted design of violets and dots; iridescent glaze in tones of green, blue, purple, and yellow.  
 S.U. 65.712
34. Vase, c. 1901-1907  
 5" h x 6" d  
 Signed: "Sicard-Weller" on side  
 Earthenware with painted design of violets; iridescent glaze in tones of purple, green, and blue.  
 S.U. 65.715
35. Jardiniere, c. 1901-1907  
 9 1/2" h x 12" d  
 Signed: "Sicard-Weller" on side  
 Incised: "211" on base  
 Earthenware with painted design of irises; iridescent glaze in tones of purple, blue-green, and yellow.  
 S.U. 65.716



19. Tiffany

## Acknowledgment

We are very fortunate and proud to be able to present this exhibition of fine art glass and pottery from the collections of Syracuse University. These objects represent but a small portion of that University's large holdings that span the entire history of art and cover a vast array of cultures. It is a testament to the Art Collection's educational and cultural mission that they are so willing to share these objects with other institutions.

I would like to thank Thomas Piché, Public Information Officer for the Everson Museum in Syracuse, New York, for his extensive research and writing that went into the preparation of this catalogue and exhibition.

Further thanks go to Alfred T. Collette, Director of the Syracuse University Art Collections who gracefully allowed this exhibition to come to Mt. Vernon. I would also like to recognize the tireless efforts of Domenic Iacono, Curator of the Collections at Syracuse who was of great help in solving the myriad of details that are associated with an exhibition of this nature. Also involved was Philip A. LaDouceur, Assistant to the Registrar, who processed much of the material in this exhibition.

Because this is a reprint of a catalogue that accompanied an exhibition held at the University of Northern Iowa in November and December of 1982, my deepest thanks goes to Daniel E. Stetson, Director of the University's Gallery of Art who made available the original negatives from which this catalogue has been produced. Further thanks go to Professor John Page, Acting Head of the Department of Art and to Professor Shirley Haupt. Also deserving recognition are Elizabeth Conrad LaVelle original catalogue designer and Susan Chilcott, Public Administrator, Office of Public Information through whose efforts the original negatives were found. Beverly Smiley, Office Secretary for the Art Gallery was also of great assistance in ironing out many details.

From the Mitchell Museum, I would like to thank Ruby Miller, Executive Secretary; Wilma Cotton, Administrative Counselor's Secretary; Laura Cheatham, Receptionist; and especially Sarah Lou Bicknell, Administrative Assistant for her efforts in preparing the alterations to this edition. I would also like to thank the Board of Trustees and the Administrative Counselors for their support of this project.

This exhibition documents the cooperation that is inherent in the museum field. Underlying this spirit is an educational philosophy shared by all that mandates the sharing of one museum's objects with another in an ongoing attempt to raise the aesthetic awareness of the general public.

David Prince  
Acting Executive Director  
Mitchell Museum  
John R. and Eleanor R. Mitchell  
Foundation

## Bibliography

Arwas, Victor. *Glass, Art Nouveau to Art Deco*. New York: Rizzoli International Publications, Inc., 1980.

Blount, Berniece and Henry. *French Cameo Glass*. Des Moines: Wallace-Homestead Co., 1968.

Clark, Robert J., ed. *The Art and Crafts Movement in America, 1876-1916*. Princeton: Princeton University Press, 1972.

Doros, Paul E. *The Tiffany Collection of the Chrysler Museum at Norfolk*. Richmond: W.M. Brown and Son, Inc., 1978.

Evans, Paul. *Art Pottery of the United States*. New York: Charles Scribner's Sons, 1974.

Gardner, Paul V. *The Glass of Frederick Carder*. New York: Crown Publishers, Inc., 1971.

Grissom, Betty. "Clement Massier — Master Potter." *Spinning Wheel*, September 1971, pp. 22-23.

Grover, Ray and Lee. *Art Glass Nouveau*. Rutland: Charles E. Tuttle Company, Inc., 1967.

Henzke, Lucile. *American Art Pottery*. New Jersey: Thomas Nelson, Inc., 1970.

Jervis, W.P. *The Encyclopedia of Ceramics*. New York: c. 1902.

Johnson, Diane Chambers. *American Art Nouveau*. New York: Harry N. Abrams, 1979.

Keen, Kirsten Hoving. *American Art Pottery 1875-1930*. Wilmington: Farley Publishing Co., 1978.

Koch, Robert. *Louis C. Tiffany's Glass — Bronzes — Lamps*. New York: Crown Publishers, Inc., 1971.

Koch, Robert. *Louis C. Tiffany's Art Glass*. New York: Crown Publishers, Inc., 1977.

Madsen, S. Tschudi. *Art Nouveau*. New York: McGraw-Hill Book Company, 1970.

Revi, Albert Christian. *Nineteenth Century Glass*. New York: Thomas Nelson and Sons, 1967.

Revi, Albert Christian. *American Art Nouveau Glass*. Nashville: Thomas Nelson, Inc., 1968.

Rheims, Maurice. *The Flowering of Art Nouveau*. New York: Harry N. Abrams, Inc., 1965.

Schmutzler, Robert. *Art Nouveau*. New York: Harry N. Abrams, Inc., 1962.

Printed in a revised  
edition of 400 by:  
The Print Shop  
Mt. Vernon

© 1985  
Library of Congress Catalog  
Card Number:  
ISBN:

Syracuse University Art Galleries

Syracuse University Art Galleries