





ASIAN ARTISTS IN CRYSTAL:
STEUBEN GLASS AT SUNNYLANDS

January 28, 2016, through January 22, 2017

Essays by Geoffrey Cowan, Frank Lopez, and William Warmus



THE ANNENBERG FOUNDATION TRUST
AT SUNNYLANDS

The Unicorn
(page 48)

Previous page
Dawn (page 59)

Shizuo Annen

Text, design, and all contemporary images
© The Annenberg Foundation Trust at Sunnylands 2015

Black-and-white photographs of Steuben crystal (pages 24 through 59 inclusive)
© Erich Hartmann/Magnum Photos

Steuben historical images (pages 10 through 22 inclusive unless otherwise noted)
© Steuben Glass/The Corning Museum of Glass

Reproductions of original drawings for the *Asian Artists in Crystal* series from the permanent collection of The New York Public Library (pages 60 through 77 inclusive), Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

Due to the different naming conventions used by The New York Public Library and Steuben Glass, the titles of works and artist names are based on *Asian Artists in Crystal: Designs by Contemporary Asian Artists Engraved on Steuben Crystal* by Steuben Glass, 1956.

Images have been provided in many cases by the owners or custodians of the work. Individual works of art appearing herein may be protected by copyright in the United States of America or elsewhere, and may not be reproduced in any form without the permission of the rights holders. In reproducing the images contained in this publication, The Annenberg Foundation Trust at Sunnylands obtained the permission of the rights holders whenever possible. In some instances, the Trust was unable to locate a rights holder, notwithstanding good-faith efforts. The Trust requests that any contact information concerning such rights holders be forwarded so that they may be contacted for future editions.

First published in 2015 by The Annenberg Foundation Trust at Sunnylands
71231 Tamarisk Lane, Rancho Mirage, CA 92270, United States of America

All rights reserved. No part of this book may be reproduced or utilized, in any form or by any means, electronic or mechanical, without prior permission in writing from the publisher.

Library of Congress Control Number: 2015949334 ISBN: 978-0-9913420-1-3
Printed in the United States of America

Editor: Janice Lyle, Ph.D.

Book and cover design: JCRR Design

Contents

The Annenbergs and Cultural Diplomacy by Geoffrey Cowan	page 6
An Historical Account of <i>Asian Artists in Crystal</i> by Frank Lopez	pages 8 – 15
Reflections on <i>Asian Artists in Crystal</i> by William Warmus	pages 16 – 22
<i>Asian Artists in Crystal</i> Collection	pages 24 – 59
<i>Asian Artists in Crystal</i> Drawings	pages 60 – 77
Endnotes	page 78
Index	page 79
Acknowledgments	page 80





ASIAN ARTISTS IN CRYSTAL

The Annenbergs and Cultural Diplomacy

As ambassadors and philanthropists, Walter and Leonore Annenberg had a very special understanding of cultural diplomacy—the intersection of art, culture, and international relations that can bond the people of America with strangers, and even adversaries, through a shared experience in food, music, art, or other forms of culture. In their day, the couple regularly invited leading figures in art, business, politics, and entertainment to Sunnylands for intimate weekends filled with merriment and thoughtful conversation.

Fittingly, Sunnylands also brings into harmony the variety of fine and decorative artworks that the Annenbergs collected throughout the world. Masterpieces from Asia, Europe, and the United States complement one another in the Annenbergs' grand Midcentury Modern home. Outside, on the exquisite grounds, visitors are awed by the 20-foot-tall Mexican column adorning the entry court (a smaller replica of the original at the National Museum of Anthropology in Mexico City); the Chinese Pavilion; the Kwakiutl Totem Pole; and the *Birds of Welcome* sculpture by Canadian artist Art Price.

While Walter Annenberg was ambassador to the Court of St. James's in England from 1969 to 1974, the Annenbergs personally funded the restoration of Winfield House, the U.S. ambassador's residence in London. Their \$1 million investment in that project and their contributions to other great institutions in England are a living testament to their commitment to cultural diplomacy. For five years, they brought people together at Winfield House to strengthen the friendly relationship between the United States and the United Kingdom. Later, Leonore Annenberg worked with Wendy Luers, Lee Kimche McGrath, and Carol Price

to create the Foundation for Art and Preservation in Embassies. FAPE provides American works of art to U.S. embassies as a way of infusing the American cultural perspective into the diplomatic arena. Today, the State Department's Bureau of Educational and Cultural Affairs ensures that cultural exchanges are implemented globally as part of our government's recognition of the long-lasting value of cultural diplomacy.

The Annenbergs' decision in 1971 to acquire the *Asian Artists in Crystal* series from Steuben—now the only complete collection in the world—is yet another illustration of their appreciation for cultural diplomacy. As this book explains, the thirty-six stunning glass objects, each engraved in the United States from drawings by artists in sixteen Asian countries, originated with a request from the U.S. government during the Eisenhower administration. At the time, the project was seen as part of the effort to halt the spread of Communism by fostering better relations with countries throughout the region. On tour from 1956 to 1958, the collection drew more than 490,000 people in countries throughout Asia and the Near East, where admirers celebrated this unique collaboration between Asian artists and American craftsmen.

President Xi Jinping of China saw this series when he met with President Barack Obama at Sunnylands in June 2013, yet another example of how the Annenberg tradition of cultural diplomacy remains as important today as it was when these pieces were created sixty years ago. We are confident that you will enjoy this spectacular collection as well.

Geoffrey Cowan

President, The Annenberg Foundation Trust at Sunnylands



AN HISTORICAL ACCOUNT OF ASIAN ARTISTS IN CRYSTAL



In 2014, Sunnylands staff initiated discussions about the 2016 exhibition to be presented at the Sunnylands Center & Gardens in Rancho Mirage, California. The idea of displaying Steuben's *Asian Artists in Crystal* series was appealing because of the fascinating history associated with its creation and the opportunity to commemorate the sixtieth anniversary of this unique crystal collection. Excited with the prospect of providing public access to all the splendid pieces, staff started research; made contacts with archives, libraries, museums, and experts; commenced writing; and planned for the exhibition elements and catalog.

Left
Walter Annenberg
in front of the
Steuben collection at
Sunnylands,
ca. March 1984.

Photograph by Pierre Gilles Vidol,
Fairchild Publications.

The Sunnylands Collection includes the only known complete set of *Asian Artists in Crystal*. For this show, the crystal collection was moved from the historic house to the Sunnylands Center & Gardens exhibition space. Featuring all thirty-six decorative crystal pieces, the exhibition also pairs selected reproductions of the original drawings with the works they inspired. On view is a rare documentary film offering a glimpse of the historic narrative of this unique American crystal collection. This exhibition catalog includes vintage black-and-white photographs of each crystal piece by famed photographer Erich Hartmann, along with images of the original drawings in the permanent collection of The New York Public Library. These are further supported by a chronological history of the crystal series, an overview of the Annenbergs and cultural diplomacy, and an expert essay by glass scholar William Warmus.

Founded in 1903 as the Steuben Glass Works, the company's creations have been admired and collected worldwide. Beginning in the late 1940s, Steuben glass became the nation's gift from United States presidents as well as the preferred gift by others with discerning taste for luxury American products and craftsmanship. In 1947, Harry Truman was the first U.S. president to give Steuben glass as a gift of state, presenting the

Merry-Go-Round Bowl as a wedding gift to then-Princess Elizabeth. In 1985, President Ronald Reagan traveled to Spain and presented King Juan Carlos I, who is known as a fisherman and lover of the sea, with Steuben's *Trout and Fly*, depicting a crystal trout rising to a fly made of eighteen-karat gold. The Annenbergs also gave Steuben glass as special gifts to royals, presidents, and friends. Their 1971 Christmas gift to President Richard Nixon of Steuben's *Star of the President* was a fitting recognition of his position.

Walter Annenberg's interest in Steuben glass began during his years as Ambassador to the Court of St. James's (1969-1974). On July 26, 1971, Ann Pittendrigh of Steuben Glass wrote to Walter and noted: "Happily this very unusual collection, consisting of thirty-six designs can still be made to special order. Thirteen of the thirty-six pieces are available at this time, and it would take us approximately fourteen to sixteen months to make the remaining twenty-three designs. The overall cost of the complete collection, which is itemized on the attached sheet, amounts to \$114,875."¹ In less than two months, confirmation of the order was finalized. The Annenbergs' affinity for Asian arts included Chinese cloisonné, ceramics, and other decorative art objects. The acquisition of this crystal collection complemented their decorating aesthetic and was a unique grouping at their custom-built California modernist desert home known as Sunnylands.

William Haines, Sunnylands interior designer, requested that the crystal pieces be sent to his office studio so his firm could design the custom niches for a gallery built along the west side of the home which would serve as a display space for the new collection. In consideration of California's seismic activity, Walter proposed adding support for the pieces. The office of William Haines designed display cases with Lucite bases affixed to the crystal pieces to stabilize them in the event of an earthquake. On March 22, 1972, Donna Crosland, Secretary to William Haines, received notification that eight of the crystal works would be shipped. The eight pieces in the initial shipment to Haines's office were: *Saying of Confucius*, *Balinese Funeral*, *Bread*, *Lovers on Shemm-en-Neseem*, *Bhima and the Snake*, *The Village of Malinao*, *Bodhisattva*, and *Eve* (broken in transit and remade). In addition, Steuben Glass also sent a special leather-bound presentation book, *The Story of Asian Artists in Crystal*, documenting the history of the series utilizing text and black-and-white photographs that could be helpful in formulating display ideas. Steuben invoices indicate that the remaining twenty-eight Annenberg pieces were shipped on October 17, 1972, for installation at Sunnylands including five from the original thirteen pieces (no documentation exists regarding the names of the five pieces).

The diplomatic gesture and historical account of this crystal series began during the Dwight D. Eisenhower presidency. At that time, the United States State Department suggested a project to Steuben Glass that would combine the creative skills of Eastern and Western artists. In 1955, Harold Stassen, Director of the Foreign Operation Administration, wrote to Roland Redmond, Director of The Metropolitan Museum of Art: "In 1953, as part of a broad policy of encouraging American interests in the culture of the free nations of Asia, and in otherwise improving the relationships between the peoples of these nations and of our country, the Steuben Glass Company was encouraged to select designs from outstanding contemporary artists of Asia and to engrave these in crystal."²

The search for Asian and Near Eastern imagery was launched by Steuben Glass. In 1954, Karl Kup, Chief of the Division of Art and Architecture, Curator of Prints, and Curator of the Spencer Collection at The New York Public Library embarked on a six-month trip throughout Asia in search of representative works which later could be engraved on crystal. In October 1954, the American Embassy in Tokyo with sponsorship from Steuben Glass announced a nationwide competition for Japanese artists with prizes totaling 9,000 yen or \$250 (\$2,182 today). During the six-month period, Kup assembled approximately 130 drawings from contemporary painters, artists, and craftsmen whose style and manner could be conducive to copper wheel glass engraving. The prominent cultural beliefs of Buddhist, Hindu, and Muslim traditions were to be depicted in a collection of engraved crystal known as *Asian Artists in Crystal*. The drawings of contemporary Asian artists were reviewed by Steuben Glass designers and a total of thirty-six drawings were selected to be engraved on crystal by Steuben Glass engravers. After the project's completion and in appreciation of the library's assistance, the entire collection of drawings (selected and rejected drawings) was gifted by Steuben Glass to The New York Public Library for inclusion in their permanent collection.



Left
Secretary of State
John Foster Dulles and
Arthur A. Houghton,
Jr., president of
Steuben Glass,
examine the covered
vase *New Year in
Formosa*, engraved
from an original design
by the Chinese artist
Ran In-ting,
January 17, 1956.

Photographer unknown,
Steuben Glass.

The *Asian Artists in Crystal* series is the result of international cultural rapport and cooperation between artists of the East and craftsmen of the West. Asian artists prepared the drawings and American designers captured the mood of the drawings by using a variety of crystal shapes and forms, while American craftsmen skillfully interpreted and transposed the drawings by engraving onto crystal. These shapes and forms include vases, bowls, plates, plaques, disks, blocks, urns, and steles. The drawings represent themes of festivals, mythology, religion, folklore, daily life, flora, and fauna. On June 13, 2003, Peter Drobny wrote: "As a [Steuben] glass designer, I find the Asian Artist Series very interesting. The gestural qualities of the drawings were very much captured by the shapes of the crystal sculptures. They are unusual in that they are not traditional vessel forms with copper wheel engraved embellishment. The drawings were brought by the Steuben Design Department where a variety of glass designers truly leveraged their collective knowledge of glassmaking in order to produce unusual sculptural shapes that related to special qualities in each drawing."³

A total of sixteen nations—China (now Taiwan), Japan, Korea (now South Korea), The Philippines, Vietnam, Indonesia, Thailand, Burma (now Myanmar), India, Ceylon (now Sri Lanka), Pakistan, Iraq, Iran, Syria, Turkey, and Egypt—are represented in the collection. Steuben Glass designers Lloyd Atkins, Donald Pollard, and George Thompson are credited with the execution of the crystal works. The New York Library's Kup celebrates this international art endeavor by stating: "*Asian Artists in Crystal* is a shining result of the thought and work of many minds and hands the world around."⁴ In 1955, Stassen outlined the importance of the project: "I feel certain that there would be extreme interest in the exhibition by the United Nations personnel and by the people of New York, and, therefore, I am writing to you concerning such consideration as you might wish to give the presentation of the exhibition at the Metropolitan."⁵

The inaugural exhibition of *Asian Artists in Crystal* was held from January 18 to February 19, 1956, at the West Building Ground Floor Galleries G-9 through G-13 of the National Gallery of Art in Washington, D.C. The exhibition featured the first American crystal to be engraved with designs by contemporary artists from Asia and the Near East, and displayed all thirty-six decorative crystal objects as well as the original drawings. Ambassadors or representatives from each of the sixteen nations represented in the collection and other official guests attended the preview on January 17. During the preview, Secretary of State John Foster Dulles delivered the opening address and said: "great results can come from international cooperation" and "the symbolic meaning of what we see here will have its effect and spread its influence throughout the whole world."⁶

On January 28, 1956, President Eisenhower viewed the exhibition and expressed his delight with his thirty-five-minute visit. Newspaper accounts noted that he was most interested in a slender nineteen-inch vase entitled *Cypress of Shiraz*. The show was the first loan exhibition of decorative arts at the National Gallery of Art, with 31,900 visitors admiring the crystal objects and drawings during the one-month period. On May 17, 1956, John Walker, Chief Curator at the National Gallery of Art wrote to Arthur A. Houghton, Jr., president of Steuben Glass: "I just thought you would like to know what a brilliant piece of propaganda in the best sense you have done for our country."⁷

The second exhibition of the collection was held in New York City at The Metropolitan Museum of Art from March 9 to April 8, 1956. On March 8, 1956, Asian ambassadors to the United Nations or their representatives, museum trustees, and other official guests including Mr. and Mrs. John D. Rockefeller III attended a black tie preview dinner. In his opening remarks that evening, Dag Hammarskjöld said: "As Secretary-General of the United Nations I have recently traveled through a great number of Asian countries. I have returned with strengthened appreciation for the importance of efforts for which this exhibition may stand as a symbol, efforts to work hand in hand, each one bringing to the joint task the best of his skill and of his spiritual heritage. May the frail and subtle works of art which have grown out of these efforts, and are exhibited here, be followed by acts blending as happily the spirit of the East with forms of the West."⁸



Left
President Eisenhower with David Finley, Director of the National Gallery of Art, in conversation outside the museum, January 28, 1956.

Photograph, the National Park Service and the Dwight D. Eisenhower Presidential Library and Museum, Image 72-1598-1.

Steuben Glass produced an eighty-three page *Asian Artists in Crystal* exhibition catalog which sold for one dollar. Promotional and publicity items for The Metropolitan Museum of Art show included flyers, 10,000 cards, and 500 posters for display on subways, buses, and trains. These figures highlight the critical importance of this unprecedented East-West collaboration. The exhibition at The Metropolitan Museum of Art, displayed in Gallery D-6, also featured the thirty-six crystal pieces supplemented with the original drawings. The interest and fanfare for the exhibition drew nearly 33,740 enthusiastic attendees, exceeding the National Gallery of Art attendance.

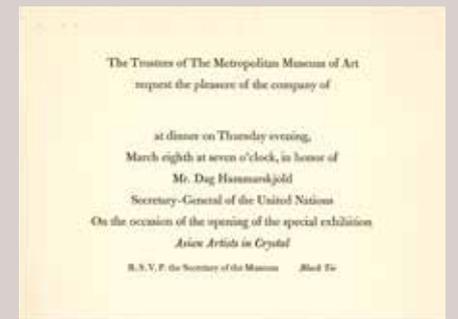
A seventeen-minute black-and-white documentary film was produced by the Thomas Craven Film Corporation and presented by the United States Information Service, in cooperation with Steuben Glass and The Metropolitan Museum of Art. This 1956 film features the exhibition as it was displayed at The Metropolitan Museum of Art and includes brief explanations about selective designs. The film was screened in Australia at the Sixth Melbourne Film Festival in June 1957.

Steuben Glass originally made two sets of each piece in the series. The United States government purchased the set, which had been shown in Washington, D.C. and New York City, and then sent the collection overseas under the auspices of the United States Information Agency for a two-year tour to the home countries of participating artists. Leading museums and national institutions in Asia and the Near East hosted the touring exhibition. The first international opening was at the National Museum in Seoul, Korea on June 25, 1956, concluding with the final showing at the Guezireh Exhibition Palace in Cairo, Egypt on June 10, 1958. The collection traveled to twenty-eight cities in sixteen countries, with eager crowds viewing the exhibition at each stop. Attendance surpassed 490,000 viewers during the two-year period. The exhibition did not stop in Syria but instead travelled to Lebanon, a country not featured in the series. The English exhibition catalog was also issued in Arabic, Chinese, and Turkish editions during the touring period.



Above
Installation view of original drawings at the National Gallery of Art, January 17, 1956.

Photographer unknown, Steuben Glass.



Above
The Metropolitan Museum of Art dinner invitation for *Asian Artists in Crystal* (March 9 – April 8, 1956).

The Metropolitan Museum of Art. Image © The Metropolitan Museum of Art.

Under the direction of the U.S. Delegation to the Tenth Session of the General Conference of UNESCO at the new Palais de l'UNESCO, Paris, November 5 to December 5, 1958, the original touring set and drawings were presented for the last time. Maxwell M. Rabb, chairman of the U.S. Delegation, stated: "Surely no more suitable expression could be found for the basic theme of UNESCO, that understanding among peoples must rest upon exchanged knowledge and shared appreciation of each other's cultures and heritages."⁹

On November 24, 1958, in a gesture of friendship and goodwill, an official reception at the U.S. Embassy in Paris was held. The United States government presented each of the crystal pieces to the government and people of the nation whose artists participated in the project. Amory Houghton, ambassador to France from 1957 to 1961, presented letters of transfer to the ambassadors and representatives of the recipient country on behalf of the president and people of the United States. Additional ceremonies and presentations to transfer the pieces took place in the succeeding years (1959 to 1961) within the countries themselves. As of January 1966, the United States Information Agency had been unable to obtain details of the final presentations of pieces by artists of Egypt and Iraq.

As one set toured Asia, the second set was displayed to commemorate the fifth anniversary of the Corning Museum of Glass at the Corning Glass Center in New York from May 31 through September 23, 1956. An additional exhibition of this set was held at the United States Military Academy, West Point, in conjunction with the Academy's Tenth Annual Student Conference on United States Affairs in December 1958. Eventually, these thirty-six pieces found their way into various Steuben Glass showrooms and stores carrying Steuben products, and later were sold to institutions and individuals. Commissioned orders for any piece in the series could be fulfilled by Steuben Glass, as they were for the twenty-three pieces needed to complete the Annenberg collection in 1971.

Left
Promotional poster featuring *The Lone Bamboo in All Its Gracefulness* by Ma Shou-hua, for the Beirut, Lebanon exhibition, April 2–30, 1958.

U.S. National Archives, Identifier 6948730.

Opposite above
Installation view at Palais de l'UNESCO, ca. November 1958.

Photographer unknown, Steuben Glass.

Opposite below
Unidentified color magazine advertisement featuring *Saying of Confucius* by Cho Chung-yung, ca. 1957.

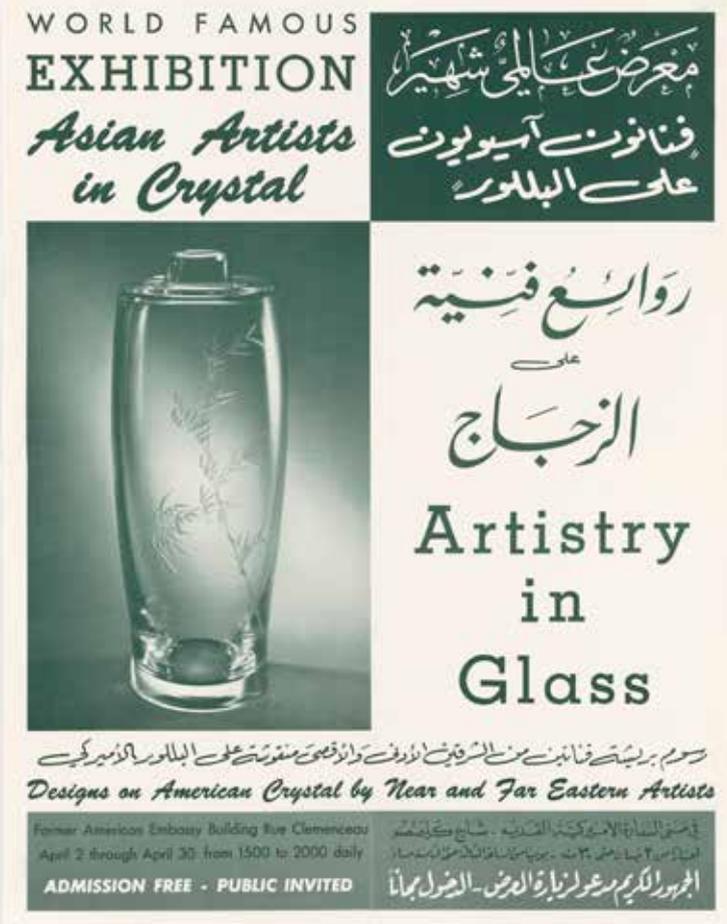
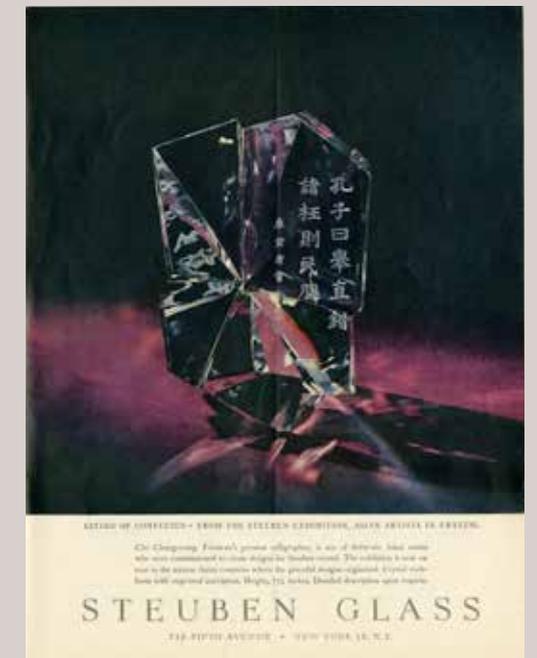
Photographer unknown, Steuben Glass.

An inventory dated April 3, 1978, from the Steuben Glass showroom in New York City lists the most popular works held in museums and private collections as *Saying of Confucius* with thirty pieces and *Bodhisattva* with ten pieces. Today, *Saying of Confucius* is in the permanent collection at The Metropolitan Museum of Art (59.136.13). As a popular piece, it was promoted in a magazine advertisement. Walter Annenberg's favorite piece was *New Year in Formosa*. The Sunnylands Archives indicates that the Annenbergs loaned two of the works, *Harana in Manila* and *The Lone Bamboo in All Its Gracefulness*, for the exhibition *Glass + Glamour: Steuben's Modern Moment, 1930-1960* at The Museum of the City of New York, November 7, 2003 to April 25, 2004.

Four days after Annenberg's death, an article commenting on his will appeared in the *Philadelphia Inquirer*: "He left another estate, Sunnylands, in Rancho Mirage, Calif., to the Annenberg Foundation [Trust at Sunnylands]. 'It is my hope,' Annenberg wrote, 'that Sunnylands, with its statuary and collection of Steuben glass and Asian Artists in Crystal, will become a museum.'"¹⁰ Today, the Sunnylands Center & Gardens provides exhibitions and public tours of the historic residence, fulfilling Annenberg's vision.

The *Asian Artists in Crystal* series confirms Steuben's reputation as an agent of international goodwill. As Karl Kup so eloquently noted: "The drawings of these Asian artists and the engravings of their designs on the crystal cannot be adequately described. Each must be looked at with an appreciation of its individual contribution. Yet they all may be seen and understood as a truly international marriage of the arts and crafts 'proof that art has no boundaries and that culture is one of the strongest links between civilized man.'"¹¹

Frank Lopez
Sunnylands Librarian and Archivist



REFLECTIONS ON ASIAN ARTISTS IN CRYSTAL

“Advance the upright and set aside the crooked, then the people will submit.”

Saying of Confucius, based on drawing by Cho Chung-yung, Taiwan (formerly China)



High Purpose

What makes something a powerful work of art? It may be great skill, or compelling subject matter, or high purpose. Where the work is placed can make a difference: a fine art museum, a palace, or a private home. And as with all things, the passage of time may make artworks more or less meaningful.

Asian Artists in Crystal by Steuben Glass was conceived more than sixty years ago as a collaboration of the finest Asian artists and the most highly skilled American glassmakers and designers, as well as a collaboration between museum and diplomatic communities. The result was a spectacular preview opening on January 17, 1956 at the National Gallery of Art in Washington, D.C. that was, as Mary Jean Madigan wrote in her definitive book about Steuben: “Without question...the crowning achievement of Steuben’s postwar history.”¹

Asian Artists in Crystal was carefully tended by the very highest levels of the diplomatic community: John Foster Dulles, Secretary of State, opened the exhibition at the National Gallery of Art, where President Dwight D. Eisenhower later lingered over *Cypress of Shiraz* by the Iranian artist Ja’far Shoja. At The Metropolitan Museum of Art in New York, the exhibition was opened by Dag Hammarskjöld, Secretary-General of the United Nations, with Asian ambassadors or representatives in attendance. The exhibition catalog was available in languages that included English, Arabic, Turkish, and Chinese. And having opened in the capital of one of the world’s younger nations, the Asian exhibition tour closed in the capital of the world’s oldest nation state in Cairo, Egypt in June 1958.

But why all this attention from diplomats, and why include Egypt in an exhibition of Asian artists?

Left
Karl Kup studies the process of engraving by copper wheel prior to leaving for his trip to commission drawings from Asian artists. Joseph Libisch, master engraver, demonstrates the rare technique in the Steuben factory, Corning Glass Center, Corning, N.Y., ca. 1954.

Photographer unknown, Steuben Glass.

American Icon

At the end of the nineteenth century, art had become global; improved modes of transportation and communication allowed artists, collectors, and dealers to travel widely and to publish what they saw. The European and American art nouveau and arts and crafts movements in the decorative arts were inspired by exposure to the arts of Japan, China, India, and the Middle East, where the high quality of handmade objects contrasted with mass-produced work back home. Louis C. Tiffany, Steuben, and Émile Gallé were the most prominent glassmakers participating in this revolution.

By the 1950s, mass production had gone global and even the most remote locales in Asia were overwhelmed by banal consumer goods, many produced in the United States. At the same time, the entire Asian continent had become a diplomatic arena where the Soviet Union, exemplar of communism and socialism, and the United States, a proponent of democracy and capitalism, vied for influence. The arts soon became a means to an end in this high-stakes struggle.

The Soviet Union saw an opening by equating mass-produced merchandise with the decline of values in the West. A concerned U.S. diplomatic community sought ways to show that America was producing works of high art and craft. High-profile art exhibitions were one way the United States could maintain a healthy posture—for example, in the Middle East, where there were fears of Soviet occupation and where Secretary of State Dulles felt U.S. prestige was on the decline. Art exhibitions could influence a foreign audience, build goodwill, and also help the United States better understand Asia.

This strategy found a natural ally in Steuben Glass, which was interested in expanding into Asia for business and wished to be viewed as an American icon. So much the better if the goals could be combined within a program of service to the country.

The opportunity became concrete when Steuben began planning a collection of engraved glass representing the “great cultural areas of Buddhist, Hindu and Moslem [sic] thought and tradition.”² Arthur Amory Houghton, Jr., president of Steuben Glass, in a talk to the Steuben sales force in September 1955, indicated that one goal of *Asian Artists in Crystal* was to refute claims made by the Soviet Union throughout the East that the West was in decline.³ Steuben would show the high level of American skill and international interest while simultaneously indicating its eagerness to work with artists in emerging Asian nations.

Considering the different agendas surrounding the show, the artworks took on a political dimension as well as a cultural one. Given the power of diplomacy, it was even possible to make Egypt temporarily a part of Asia, at least for the purposes of Steuben and the State Department.

Noble History, Great Skill

Glassmaking is an ancient craft, developed toward the end of the Bronze Age in the Middle East (ca. 1500 BCE). It is expensive because it requires lots of fuel and even more skill to produce, and so was at first associated exclusively with palaces and royal tombs. The invention of glassblowing during the last century BCE made glass inexpensive to produce and led to its widespread use, although glass with more than a minimum of artistic detail remained expensive. Glassmaking was confined to a factory setting because of the costs of acquiring and maintaining furnaces and finishing equipment, and training teams of skilled glassblowers.

This was the situation that still held sway in 1903 when Steuben Glass Works was formed in Corning, New York. The early production of the factory was inspired in part by art nouveau and art deco themes. In 1933, Houghton became the president of the company, which, along with Corning Glass Works (now Corning, Inc.) was owned by his family. Houghton was a renowned book collector, who owned the last Guttenberg Bible in private hands, and who became president of The Metropolitan Museum of Art in the 1960s.

Houghton sought to take Steuben in a fresh new direction. He abandoned the use of colored glass and chose to focus on purity of material, using only optically perfect, transparent lead glass — the lead giving the glass a high refractive index that made it shine like a diamond.

Houghton also chose to limit the techniques used to decorate the glass, focusing primarily on the rarefied copper wheel engraving process and hiring the best engravers he could find. Unlike diamonds, glass is a relatively soft material that can be carved using mild abrasives and soft metals. In copper wheel engraving, the glass object is pressed against a wet, rotating copper wheel that is fixed in place on a bench. An abrasive slurry is introduced between the wheel and the glass, and the wheel makes a cut into the glass surface each time the glass is pressed against it. Different diameters of copper wheels are used to make different sizes and shapes of cuts, and designs are built up from multiple cuts that are blended together.

There is a certain difficulty to the best copper wheel engraving, which accounts for its charm. This is in part due to the fact that the hand must move the entire object, rather than moving the marking tool, as in drawing or painting; there is literally some heavy lifting going on. And one of the intriguing aspects of copper wheel engraving is how curved intersects with flat: the circular wheel leaves its curving impression in the glass at the beginning or end of each cut into the flat surface.

With this arsenal of tools and types of cuts, the engravers set about interpreting the pencil and brushwork of the artists in *Asian Artists in Crystal*.

Curating *Asian Artists in Crystal*

Steuben had great success with its *Twenty-Seven Contemporary Artists* series that opened in 1940. It contained artworks by well-known artists including Henri Matisse, Salvador Dali, Isamu Noguchi, Georgia O’Keeffe, and Grant Wood. The artists’ designs were hand engraved by Steuben, and the show was reviewed by the critic Royal Cortissoz: “It is surprising....that these designs should be as successful as they are. To translate pictorial conceptions into intaglios [engravings]—which yield an effect as of sculpture in relief—would seem to have been impossible....But the legerdemain of the glassmen works. It reduces the whole company to a common denominator of whitish grey effectiveness against a crystalline background and leaves the designs charming.”⁴

Steuben was confident that it could produce art of similarly high standards by working with a selection of Asian artists. How to make such a selection? Houghton asked Karl Kup, a curator at The New York Public Library who had recently completed several trips through Asia in search of books and manuscripts, to make one more trip to identify artists for Steuben’s Asian exhibition and commission them to make drawings. Kup observed that the “world has been covered with the material goods of the American economy” but the awareness of our cultural interests and new museums was limited, and agreed to participate in a project that sought to increase this awareness.⁵

Kup’s reports about his trip capture the atmosphere of this long-gone era, and something of his own eccentricity. He wrote that he wore old clothes with frayed cuffs in order to dispel the Eastern idea of American wealth. He sent a runner ahead to announce to the artists that “the man from Steuben was coming.”

He found the Filipinos very American: their “outdoor art shows resembled Greenwich Village” and that “everyone wanted to be Picasso and [the drawings] had three noses and eyes in the back of their heads.” In Djakarta he learned to be careful on Monday and Thursday which were called “bumping days” and intended to show the unhappiness of the Indonesians with the Dutch population. Arriving at the airport in Ceylon (now Sri Lanka), an embassy official announced that “Mr. Kup was scheduled to give a talk in ten minutes to 22,000 Ceylonese children...” His luck held out and he did not have to say very much as there was also a dance performance.⁶

Kup chose a wide variety of artistic styles and subject matter. Looking over the original drawings, themes including symbolism, poetry, local folklore, textile patterns, and festivals emerge. Some blend together the influences of Eastern and Western art; others are purely Eastern in design.

Shaping Compelling Narratives

Creating masterpieces together became an appealing part of this project: the business executive, curator, artist, designer, glassblower, and engraver all had to contribute something special for the project to succeed.

Once Kup returned and the final artists and drawings were selected, the three Steuben designers appointed to work on the project set about designing the shapes of the glass that would be engraved with the designs of the artists.

Each of the designers gave insight as to how they designed their vessels. George Thompson wrote that the crystal blank for *New Year in Formosa* by Ran In-ting was designed to “emphasize a carefree and hilarious celebration.” For *Burmese Royalty* by U Ohn Lwin, the blank was “inspired by the Great Pagoda of Rangoon.” Lloyd Atkins wrote that in *Balinese Funeral* by Made Djate, the urn with tiered cover was designed to reflect the tower in the original drawing. Donald Pollard, regarding *Bodhisattva* by Kiyoshi Saito, noted that the blue lotus is a symbol for Buddha: this “stems from the legend of his meditation by a lotus pond. When the water was pure the bud would open below its surface, causing the flower to appear blue. In the depth of crystal there is a mystery of light and purity that is reminiscent of this ancient story.”⁷

All these examples indicate that Steuben was becoming more willing to experiment with form and adapt it to the theme of the engraving. There is a greater variety of shapes in this series than in the *Twenty-Seven Contemporary Artists* series where there were traditional vase, bowl, or dish shapes, of which only one had a cover. Further, most of the bases were simple in execution, and all the pieces were blown glass. In *Asian Artists in Crystal* the shapes were much more ambitious. Of the thirty-six objects, six had covers, several intricate ones were meant to relate to the idea of the drawing, and four were made from cast or sheet glass rather than by blowing.

Some of the more interesting examples of vessel shapes include *The Temple Dance* by Agus Djaya, where the surface of the vessel has been shaped to echo the movement of the engraved dancing figure. The work *Saying of Confucius* by Cho Chung-yung consists of a saying by Confucius engraved on a solid prismatic block of cast Steuben crystal, a pure sculpture with no function whatsoever. In *Cypress of Shiraz* by Ja'far Shoja, the attenuated form of the vase is responding to the elongated shape of the engraved cypress. In *Harana in Manila* by Arturo Rogerio Luz, a bubble of glass has been creatively cut in half and inverted to form a semicircular stage for the abstracted human figures that are engraved on its crystal walls. In *Eve* by Al Hussein Fawzi, the bowl becomes the sky and the pedestal base the ground. A woman broods in twilight on the base even as hawks circle above around the bowl. It is an elegant use of the two parts of the vessel to portray both parts of the narrative and indicate their relative positions on earth and in the sky.

In the 21st Century

When *Asian Artists in Crystal* was assembled in the 1950s, abstraction was considered the most advanced outpost of Western art. Jackson Pollock and Wilhelm De Kooning were considered supreme masters of the style.

From this Western viewpoint, *Asian Artists in Crystal* celebrated realistic styles of art and subject matter that were considered traditional rather than avant-garde. Perhaps that was part of a general conservatism in the American approach to contemporary art in Asia. The Asian Society, for example, was founded in New York in 1956 by John D. Rockefeller III, but it was not until the 1990s that it began to show modern Asian art. By comparison, Steuben was ahead of its time in terms of process, if not content: willing to sift through hundreds of Asian “contemporary” artists and seek new ways for them to collaborate with designers, craftsmen, curators, and diplomats. In this sense, *Asian Artists in Crystal* seemed to anticipate the pluralistic and networked character of our contemporary art world. Steuben also innovated in its combination of traditional Eastern imagery applied to creatively shaped, Western-designed vessel forms.

Asian Artists in Crystal did flirt with abstraction. In the East, the avant-garde calligraphy or “image of ink” movement of the 1950s in Japan and elsewhere took its inspiration from Western abstraction and traditional calligraphy. Its focus was not only on the ink, but on the white space around the ink. There is a parallel in this Steuben project: think of the Zen-like purity of crystal glass as comparable to the white space of paper, and the copper wheel engravings as the ink. Take a close look at the details of engraving in this exhibition: the marks and cuts float against, and within, a field of pure transparent glass. That was as close as Steuben came to abstraction.

Sixty years later, Asian artists work in glass more commonly and have received widespread recognition. One of the most noteworthy sculptures exhibited at Art Basel in Miami in 2014 was a solid block, one meter on each side, of optical quality glass by the Chinese dissident artist Ai Weiwei, noted for his minimal yet narrative work. Here was pure crystal in the service of art. Another example is the Iranian artist Monir Shahroudy Farmanfarmaian, whose work melds Iranian geometric forms and Western abstraction using mirrored glass components. Her retrospective exhibition was featured at the Solomon R. Guggenheim Museum in New York in 2015.

The relevance of the exhibition endures. Arthur A. Houghton, Jr. would no doubt have been pleased that *Asian Artists in Crystal* continues to be a part of the process of diplomacy, on display as President Barack Obama and China's President Xi Jinping met at Sunnylands in June 2013.

On March 15, 2015, *The Sunday Times* (Sri Lanka) carried a feature article by Richard Boyle, describing how this “major international exhibition...is of significance in the history of Sri Lanka’s visual arts...” because it included work by two of the nation’s most prominent visual artists, George Keyt and L.T.P. Manjusri. Boyle notes that the work by Manjusri, *The Goddess Tara*, was inspired by the famous statue of the Goddess Tara, now in the British Museum and included in “A History of the World in 100 Objects.” Especially satisfying in the Steuben design is the way in which the lotus-shaped base in hot worked glass echoes the lotus base on which Tara stands in the engraving on the vessel.



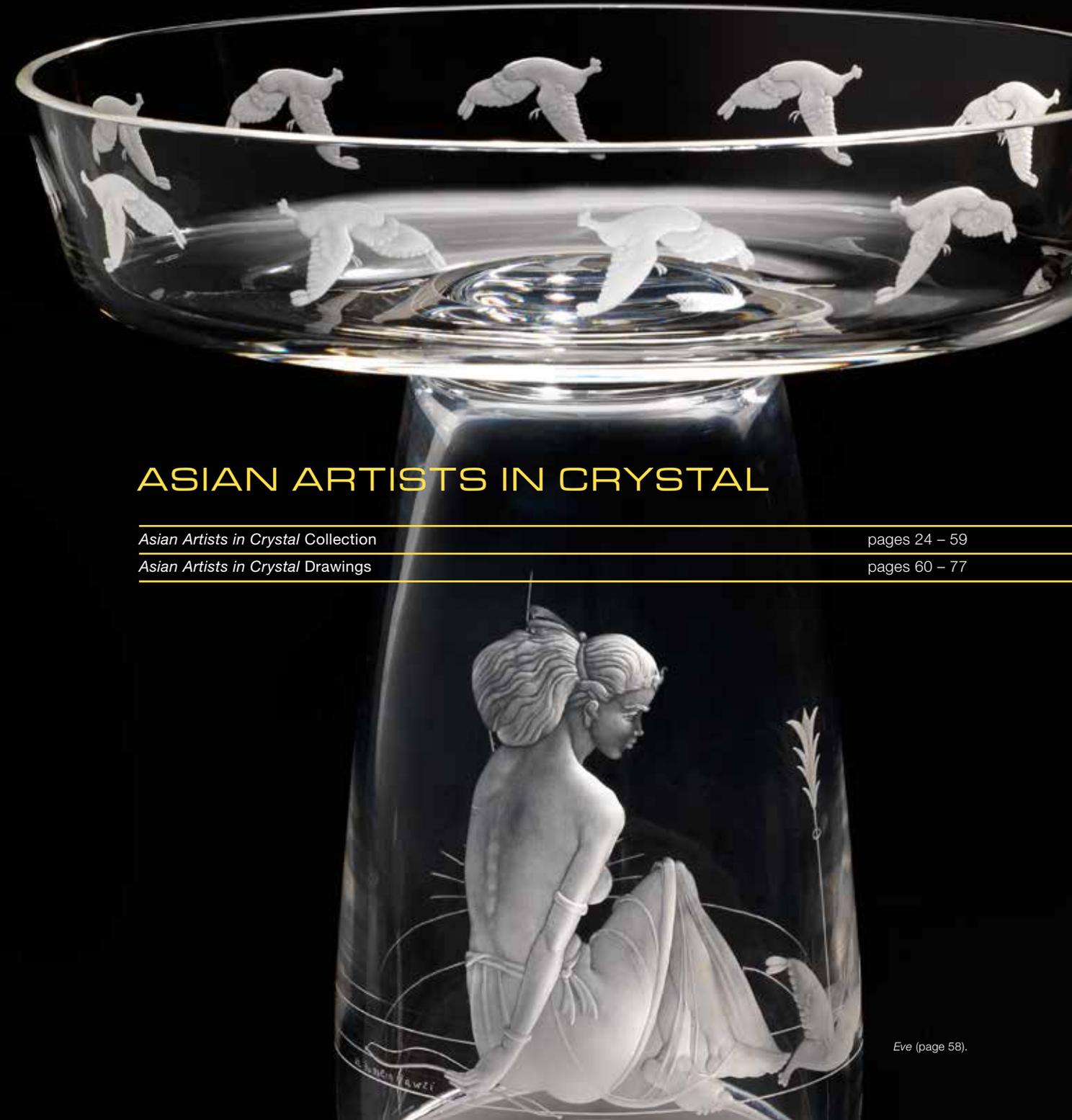
In 1957, about 25,000 people attended *Asian Artists in Crystal* when it was shown in Colombo, and an accompanying photograph of schoolgirls viewing the crystal may include some of the children curator Karl Kup had spoken to briefly after his arrival at the airport. The National Museum in Colombo was given original copies of both Steuben artworks, which are still on display.

Asian Artists in Crystal was the product of cultural, political, and economic agendas that defined the immediate post World War II era. Its goals were idealistic: to show that East and West could collaborate to produce work of high artistic quality. Although overshadowed by the triumph of abstraction in the 1950s, it has new relevance today: we accept pluralism in the arts, we are used to art that has a political agenda, and realism in art is widely accepted while abstraction is admired by a smaller audience. *Asian Artists in Crystal* should be understood and assessed in this fresh context, from Sunnylands to Sri Lanka and beyond.

Left
Ceylonese schoolgirls
view the exhibits at the
Colombo Art Gallery
ca. 1957.

Photographer unknown,
Steuben Glass.

William Warmus
Ithaca, New York
August 15, 2015



ASIAN ARTISTS IN CRYSTAL

Asian Artists in Crystal Collection

pages 24 – 59

Asian Artists in Crystal Drawings

pages 60 – 77

Eve (page 58).

Saying of Confucius (ca.1972)

Original drawing by Cho Chung-yung
(Taiwan, formerly China) see page 60

Crystal design by Donald Pollard (U.S.A.)

Crystal stele, height 7.25"

Sunnylands Collection 2009.1.179

The inscription reads top to bottom, right to left: Confucius said, "Advance the upright and set aside the crooked, then the people will submit." The left column includes in smaller characters, reading top to bottom: the artist's name, written by, and the artist's seals. By April 1978, this was the most popular work in the series—thirty pieces had been produced.



The Lone Bamboo in All Its Gracefulness (ca.1972)

Original drawing by Ma Shou-hua
(Taiwan, formerly China) see page 60

Crystal design by Lloyd Atkins (U.S.A.)

Crystal cylindrical vase, height 15.5"

Sunnylands Collection 2009.1.164

This vase illustrates the artist's theory that China's great contribution to art is in the tradition of painting from memory rather than from direct observation of nature.



New Year in Formosa (ca.1972)

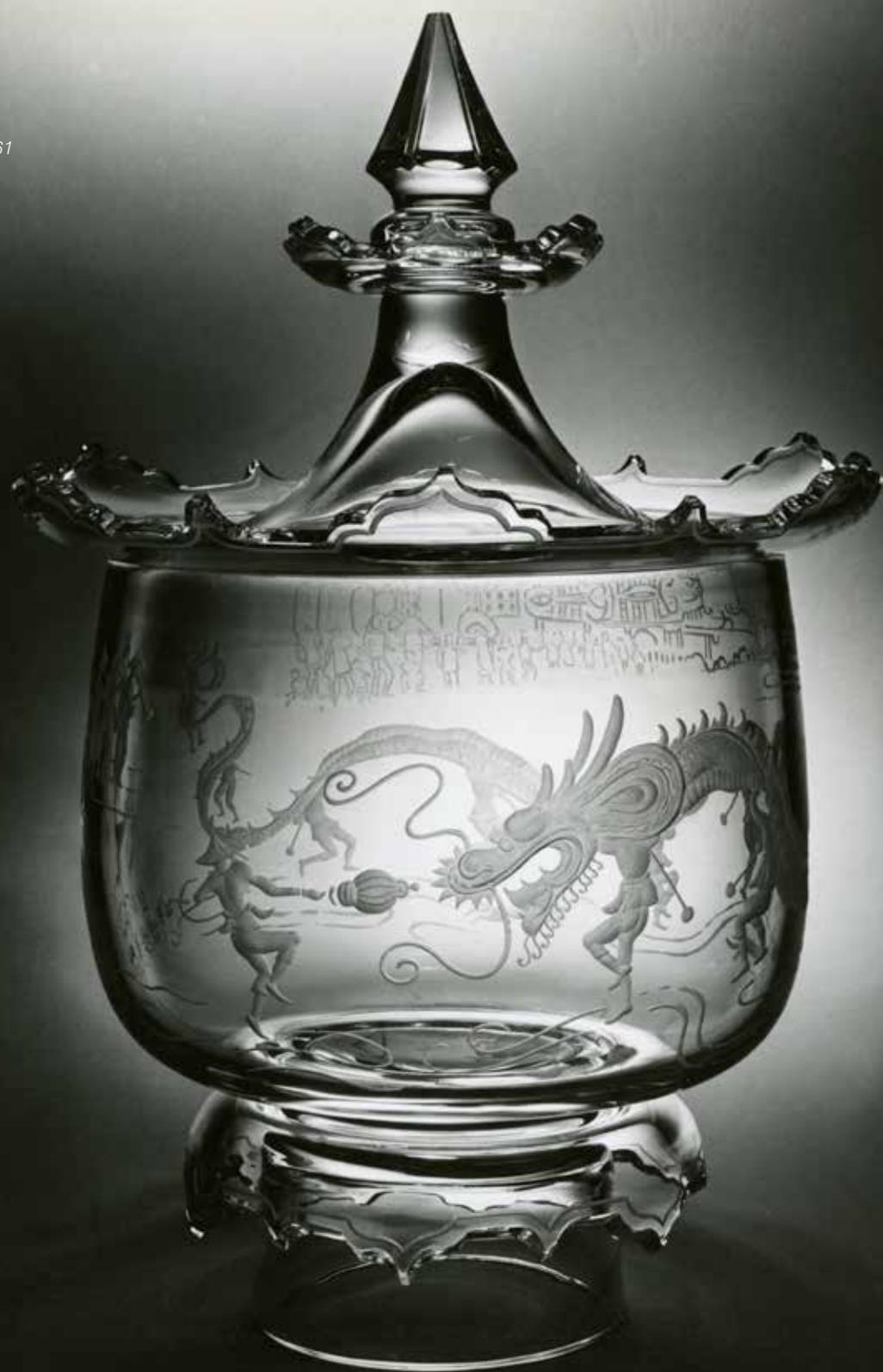
Original drawing by Ran In-ting
(Taiwan, formerly China) see page 61

Crystal design by George
Thompson (U.S.A.)

Crystal ornamental covered bowl,
height 13.75"

Sunnylands Collection 2009.1.155

The dragon dances and
prances through the streets
to the sounds of firecrackers
and musicians. He represents
nature and to meet nature
unafraid, one confronts the
dragon on New Year's Day.
This was Walter Annenberg's
favorite piece in the collection.



Momoyama (ca.1955)

Original drawing by Suekichi Akaba
(Japan) see page 61

Crystal design by Lloyd Atkins (U.S.A.)

Crystal cylindrical vase, height 14"

Sunnylands Collection 2009.1.175

Fashionable kimonos were
embroidered with woven patterns.
Momoyama gowns follow the
natural lines of the body. Their
pattern accentuates the beauty of
the human figure.



Ananda, Disciple of Buddha (ca. 1972)

Original drawing by Shiko Munakata (Japan)
see page 62

Crystal design by Donald Pollard (U.S.A.)

Crystal slender vase with square base,
height 17.5"

Sunnylands Collection 2009.1.154

The engraved figure is that of Ananda,
beloved disciple of the Buddha.
Ananda symbolizes the faithfulness,
achievement, and insight which frees
the soul from slavery.



Bodhisattva (ca. 1972)

Original drawing by
Kiyoshi Saito
(Japan) see page 62

Crystal design by Donald
Pollard (U.S.A.)

Crystal curved stele,
height 9.5"

Sunnylands Collection 2009.1.177

The Bodhisattva, a
future Buddha seeking
enlightenment, is subtly
engraved to emphasize
the mysticism and
gentleness of the figure in
meditation.





Opposite

Korean Sword Dance (ca.1972)

Original drawing by Kim Ki-chang
(South Korea, formerly Korea) see page 63

Crystal design by George Thompson (U.S.A.)

Crystal fan-shaped vase, height 12.75"

Sunnylands Collection 2009.1.181

Whirling figures in village costumes come alive as they dance with swinging swords as if in combat. They are accompanied by musicians playing Korean music.

Harana in Manila (ca.1972)

Original drawing by Arturo Rogerio Luz
(The Philippines) see page 63

Crystal design by Donald Pollard (U.S.A.)

Crystal dome-shaped stele, height 11"

Sunnylands Collection 2009.1.171

The abstract angular style of the design graphically conveys the festive mood of a group of serenading musicians known as haranas.





Opposite

The Village of Malinao

(ca.1972)

Original drawing by
Manuel R. Rodriguez
(The Philippines) *see page 64*

Crystal design by Lloyd Atkins
(U.S.A.)

Crystal bowl, diameter 10"

Sunnylands Collection 2009.1.174

A succession of village scenes includes the market place, villagers pounding rice, flower vendors, village huts, the slow-footed carabao, and a roasted pig.



The Floating Village (ca.1955)

Original drawing by
Nguyen-van-Long
(Vietnam) *see page 64*

Crystal design by Lloyd Atkins
(U.S.A.)

Crystal vase, height 13.5"

Sunnylands Collection 2009.1.180

The floating villages are homes to generations of families who are born, raised, and die on covered sampans anchored off the fertile shore.



Opposite

Bhima and the Snake (ca. 1955)

Original drawing by Raden Basoeki Abdullah (Indonesia) *see page 65*

Crystal design by George Thompson (U.S.A.)

Crystal plate, diameter 15.5"

Sunnylands Collection 2009.1.168

Bhima is a warrior and powerful magician. He is often depicted in Indonesian shadow plays in which flat, cowhide puppets act out tales from the Hindu epic, the Mahabharata.

Balinese Funeral (ca. 1955)

Original drawing by Made Djate (Indonesia) *see page 65*

Crystal design by Lloyd Atkins (U.S.A.)

Crystal vase with ornamental cover, height 19"

Sunnylands collection 2009.1.178

Balinese cremation funerals are occasions for joy rather than sorrow. The soul, released from earthly troubles, is believed to travel to heaven where life is as beautiful as in Bali, but without illness or worry.



The Temple Dance (ca.1972)

Original drawing by Agus Djaya
(Indonesia) see page 66

Crystal design by
George Thompson (U.S.A.)

Crystal vase, height 11.5"

Sunnylands Collection 2009.1.162

In a costume of rich silk and
fresh frangipani blossoms, the
temple dancer strikes a pose
with outstretched arms.



Kinnaras (ca.1972)

Original drawing by Virojna Nutapundu
(Thailand) see page 66

Crystal design by Lloyd Atkins (U.S.A.)

Crystal vase with narrow base,
height 13.25"

Sunnylands Collection 2009.1.153

Legend recounts that a king once
asked to be presented with a kinnara,
a half bird/half woman who dwells on
the lofty mountain tops reserved for
mythical beings.





Opposite

Nang Fa - Siamese Angel (ca.1972)

Original drawing by Narumol Sarobhassa (Thailand) see page 67

Crystal design by Donald Pollard (U.S.A.)

Crystal plate, diameter 13.25"

Sunnylands Collection 2009.1.156

Nang Fa, a protective Buddhist angel with a necklace, bracelets, armlets, and a crown upon her haloed head, exerts particular charm in a dancing position. Her skirt of richly woven brocade is held by a jeweled belt.

Burmese Royalty (ca.1972)

Original drawing by U Ohn Lwin (Myanmar, formerly Burma) see page 67

Crystal design by George Thompson (U.S.A.)

Crystal urn with finial, height 16"

Sunnylands Collection 2009.1.170

A member of the Burmese royal family rides the elephant, an animal of respect and symbol of royalty, with a servant holding an umbrella and the driver sitting in front.



Tonaya (ca.1955)

Original drawing by U Mya
(Myanmar, formerly Burma) see page 68

Crystal design by Lloyd Atkins (U.S.A.)

Crystal shell-like vase with cut rim,
height 12.25"

Sunnylands Collection 2009.1.157

A Tonaya, half-snake/half-dragon, is an ancient mythological creature of worship. Tonayas dwell underground guarding vast treasures and occasionally bestow great favors upon the mortals of their choice.



Returning Home (ca.1972)

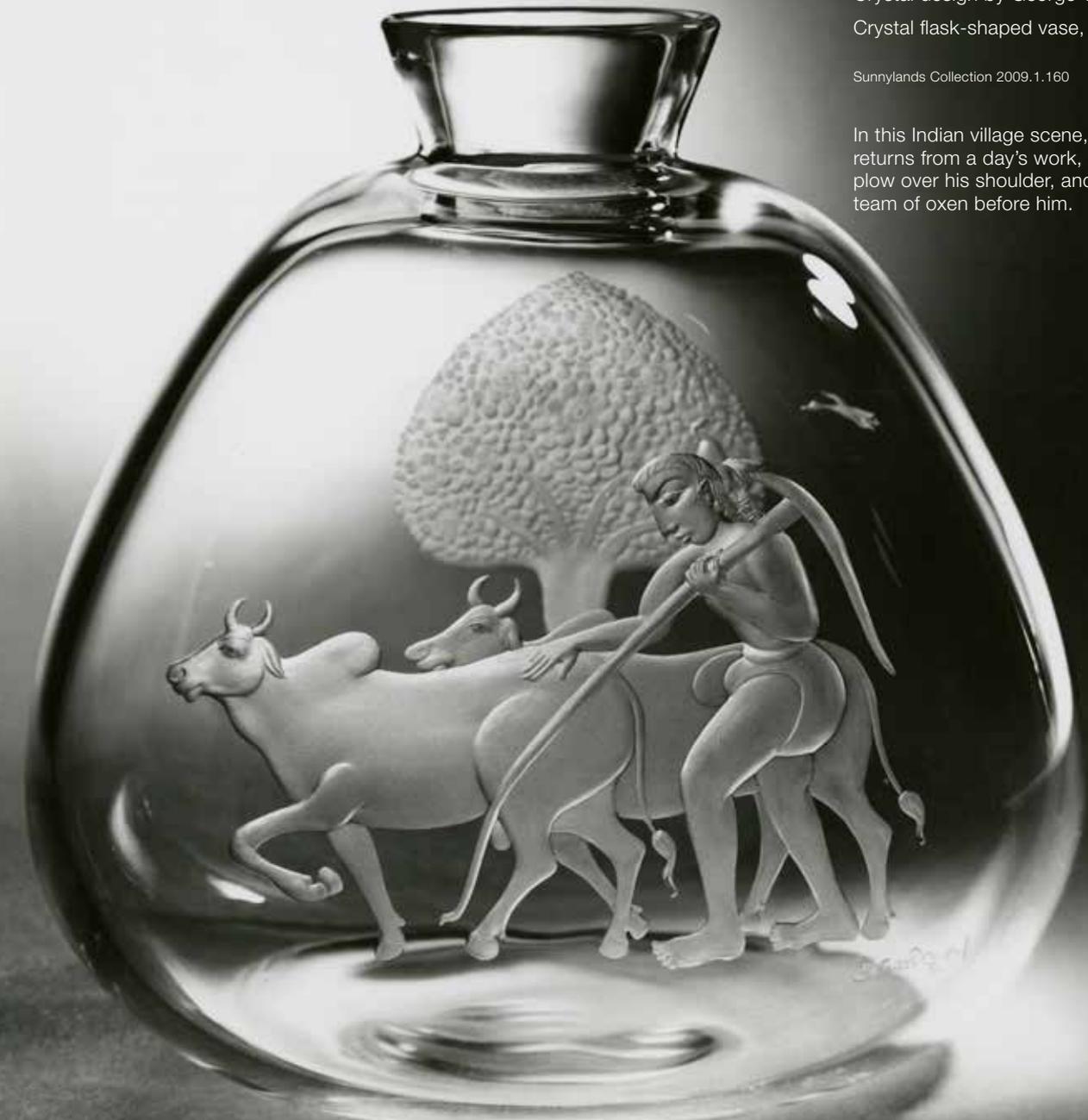
Original drawing by Phani Bhusan
(India) see page 68

Crystal design by George Thompson (U.S.A.)

Crystal flask-shaped vase, height 9.25"

Sunnylands Collection 2009.1.160

In this Indian village scene, a farmer returns from a day's work, carries his plow over his shoulder, and guides his team of oxen before him.



Monkeys (ca.1955)

Original drawing by Gopal Ghose
(India) see page 69

Crystal design by George Thompson (U.S.A.)

Crystal cone-shape vase with teardrop base,
height 10"

Sunnylands Collection 2009.1.169

With a few decisive strokes, the artist has characterized a group of monkeys as they might appear in their native surroundings.



Khajuraho Temple (ca.1955)

Original drawing by K.S. Kulkarni
(India) see page 69

Crystal design by Donald Pollard (U.S.A.)

Crystal urn, height 16.75"

Sunnylands Collection 2009.1.158

According to legend, heavenly damsels displaying their seductive charms are made of air and of the movements that compose their dances.



Spring Festival of Krishna and Radha (ca.1972)

Original drawing by Rama Maharana (India) see page 70

Crystal design by Donald Pollard (U.S.A.)

Crystal plaque on wooden base, height 13.25"

Sunnylands Collection 2009.1.161

On festival days, pilgrims from all parts of India flock to the city of Mathura, on the Jumna River, for celebrations in honor of the Hindu gods Krishna and Radha.



Gopis in the Grove of Vrindavana (ca.1972)

Original drawing by Jamini Roy (India) see page 70

Crystal design by George Thompson (U.S.A.)

Crystal vase, diameter 10.75"

Sunnylands Collection 2009.1.165

The Hindu god, Krishna, promised the Gopis (milkmaids) of Vrindavana that he would come to dance with them in the moonlight on the night of the festival. However, the promised meeting never took place.



The Bodhisattva Vishvantara Gives Away His Wife (ca.1972)

Original drawing by George Keyt (Sri Lanka, formerly Ceylon) see page 71

Crystal design by Donald Pollard (U.S.A.)

Crystal vase, height 17.25"

Sunnylands Collection 2009.1.149

This story from the sacred literature of Buddhism features the unselfishness of the Bodhisattva Vishvantara in giving away his wife. Unselfishness is one of the principal teachings of the Buddha.



The Goddess Tara (ca.1955)

Original drawing by L.T.P. Manjusri (Sri Lanka, formerly Ceylon) see page 71

Crystal design by Donald Pollard (U.S.A.)

Crystal vase with lotus base, height 12.5"

Sunnylands Collection 2009.1.172

The Goddess Tara represents watchfulness, awareness, peace, faith, and the hope for an orderly life.





Opposite

The Unicorn (ca.1955)

Original drawing by Sheikh Ahmed (Pakistan) see page 72

Crystal design by George Thompson (U.S.A.)

Crystal plaque, height 8.75"

Sunnylands Collection 2009.1.182

The age-old tradition of the unicorn, a fabulous beast of great strength, is based on soapstone seals with animal symbols and brief inscriptions dating from the third millennium BCE.

Blind Minstrel (ca.1972)

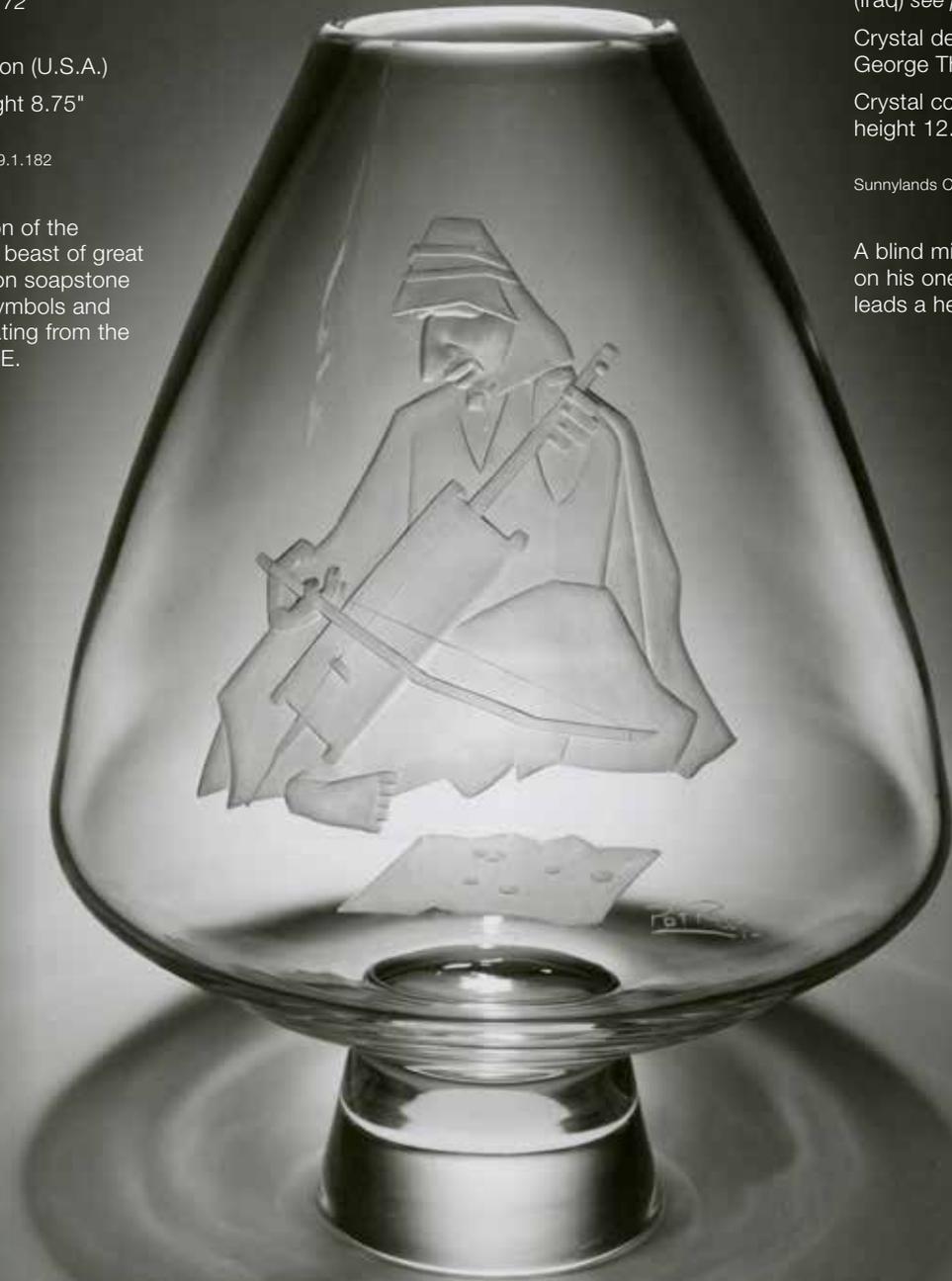
Original drawing by Pat Roy (Iraq) see page 72

Crystal design by George Thompson (U.S.A.)

Crystal cone-shape vase with base, height 12.5"

Sunnylands Collection 2009.1.159

A blind minstrel, playing a tune on his one-stringed violin, leads a hermit life.



The Crane (ca.1972)

Original drawing by Hossein Khatai
(Iran) see page 73

Crystal design by Donald Pollard (U.S.A.)

Crystal vase with tapered neck and handles,
height 12"

Sunnylands Collections 2009.1.150

Representative of the Safavid
period in Persian (Iranian) history,
the cultivation of the garden was
practiced with great passion.



Lions Rampant (ca.1972)

Original drawing by Parvis Mofidi
(Iran) see page 73

Crystal design by Lloyd Atkins
(U.S.A.)

Crystal scroll-footed vase,
height 11.5"

Sunnylands Collection 2009.1.184

These lions are based on designs
found on archaeological relics
(bits, harness rings, and plaques)
in the Luristan region of Iran.



Cypress of Shiraz (ca.1972)

Original drawing by Ja'far Shoja (Iran) *see page 74*

Crystal design by George Thompson (U.S.A.)

Crystal vase, height 19"

Sunnylands Collection 2009.1.163

The delicate motif of cypress, rose bushes, and flowers expresses the fabled beauty of the city of Shiraz. This was President Eisenhower's favorite piece in the collection.



Gazelles (ca.1972)

Original drawing by Alfred Baccache (Syria) *see page 74*

Crystal design by Donald Pollard (U.S.A.)

Crystal bowl, diameter 9.75"

Sunnylands Collection 2009.1.152

Running gazelles, woven into a continuous band, form the motif of the ornamental frieze reminiscent of early Syrian ceramic decoration.



The Turkish Tray (ca.1972)

Original drawing by Bedri Rahmi Eyuboglu (Turkey) see page 75

Crystal design by Lloyd Atkins (U.S.A.)

Crystal elliptical form with stopper, height 18.75"

Sunnylands Collection 2009.1.166

A tray is carried high, as if to honor its delectable offerings. Fruits, cakes, and other delights are heaped around the elaborate and indispensable coffee urn.



The Poppy (ca.1972)

Original drawing by Kenan Özbek (Turkey) see page 75

Crystal design by Lloyd Atkins (U.S.A.)

Crystal vase, height 15.25"

Sunnylands Collection 2009.1.167

The poppy is one of the many traditional motifs used in ancient Turkish textiles and design.



Lovers on Shemm-en-Neseem (ca.1972)

Original drawing by Hamed Abdalla (Egypt) see page 76

Crystal design by Donald Pollard (U.S.A.)

Crystal blocks, height 9.25"

Sunnylands Collection 2009.1.173

Shemm-en-Neseem or "sniffing the breezes" is an age-old custom on the first day of Khamaseen when the air is balmy and fragrant. Spring on the banks of the Nile is a beautiful time, and spring is the time for lovers.



Bread (ca.1972)

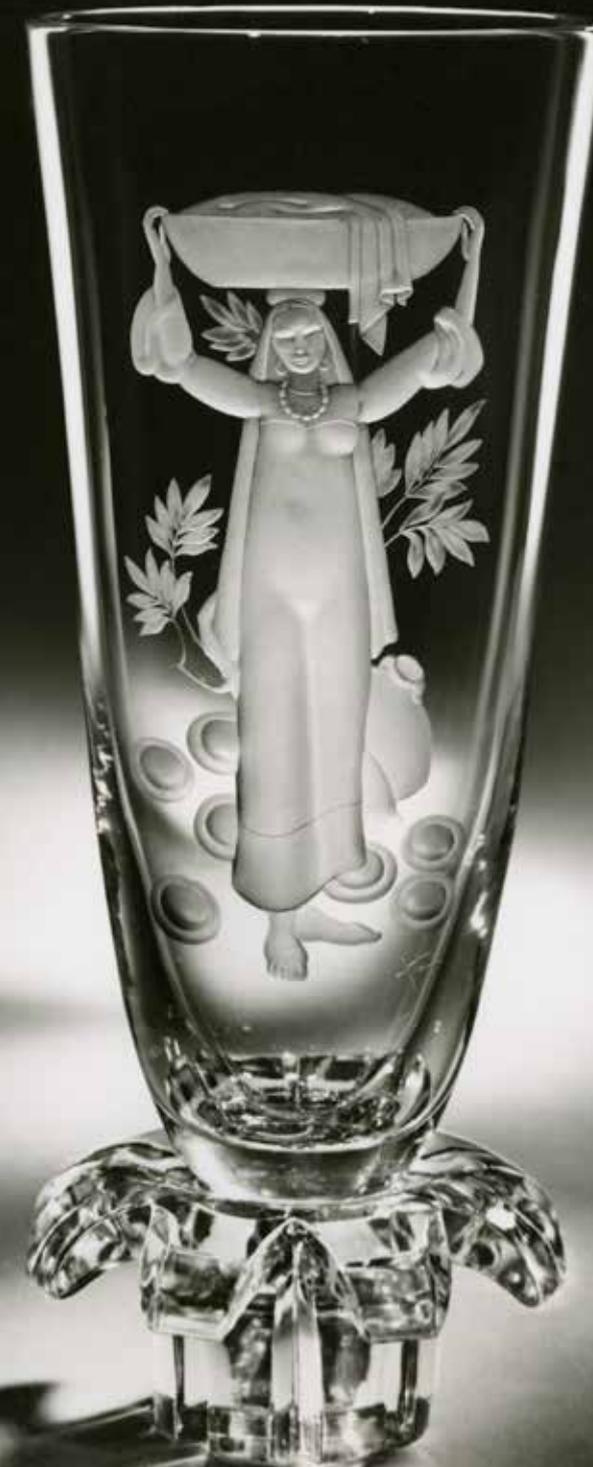
Original drawing by Hussein Amin Bikar (Egypt) see page 76

Crystal design by George Thompson (U.S.A.)

Crystal vase with base, height 14.75"

Sunnylands Collection 2009.1.176

A woman carries dough to make sun-baked bread. At her feet are small loaves arranged on disks of dried mud for leavening under the sun's rays.



Eve (ca.1972)

Original drawing by Al Hussein Fawzi (Egypt) see page 77

Crystal design by George Thompson (U.S.A.)

Crystal bowl on pedestal, height 10.75"

Sunnylands Collection 2009.1.183

Eve pierces the heart of her beloved (depicted as a hawk) with an arrow. She sits brooding beside her victim in the light of the setting sun. Above, a flock of hawks wings its way into the dusk.



Dawn (ca.1972)

Original drawing by Gamal Sagini (Egypt) see page 77

Crystal design by Lloyd Atkins (U.S.A.)

Crystal disk on a wooden base, height 10.5"

Sunnylands Collection 2009.1.151

A splendid giant, rising with the sun along the Nile, urges the farmer and his family toward their daily tasks while the cock crows and prayers are said in the mosque.

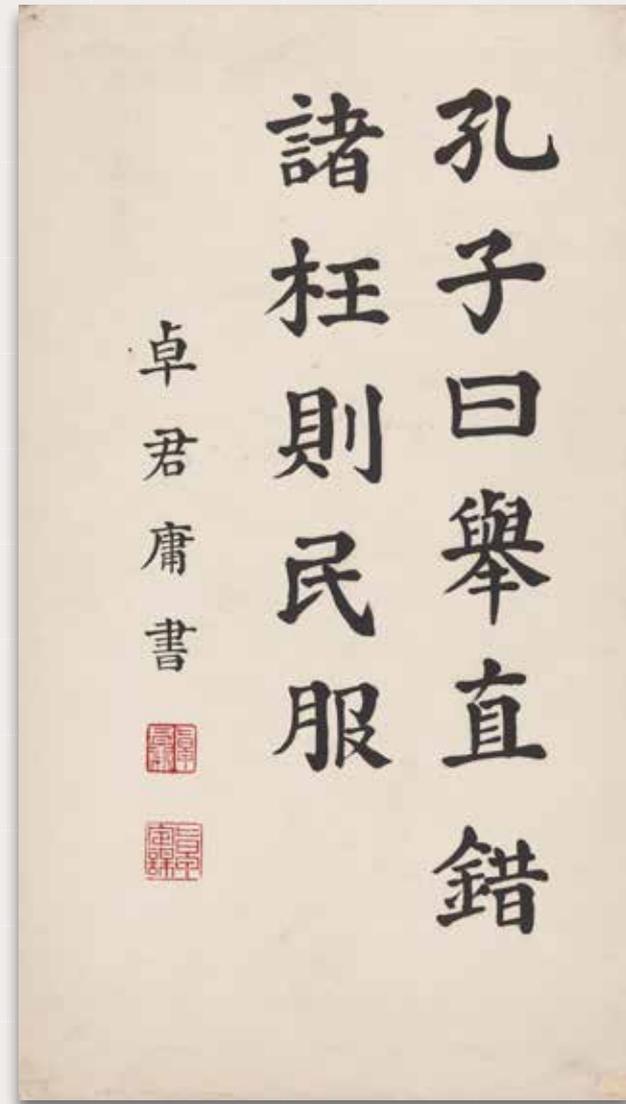


Saying of Confucius (ca.1953-1954)

Original drawing by Cho Chung-yung (Taiwan, formerly China)

Ink

The New York Public Library, Object number 106383a



The Lone Bamboo in All Its Gracefulness (ca.1955)

Original drawing by Ma Shou-hua (Taiwan, formerly China)

Drawing

The New York Public Library, Object number 106416

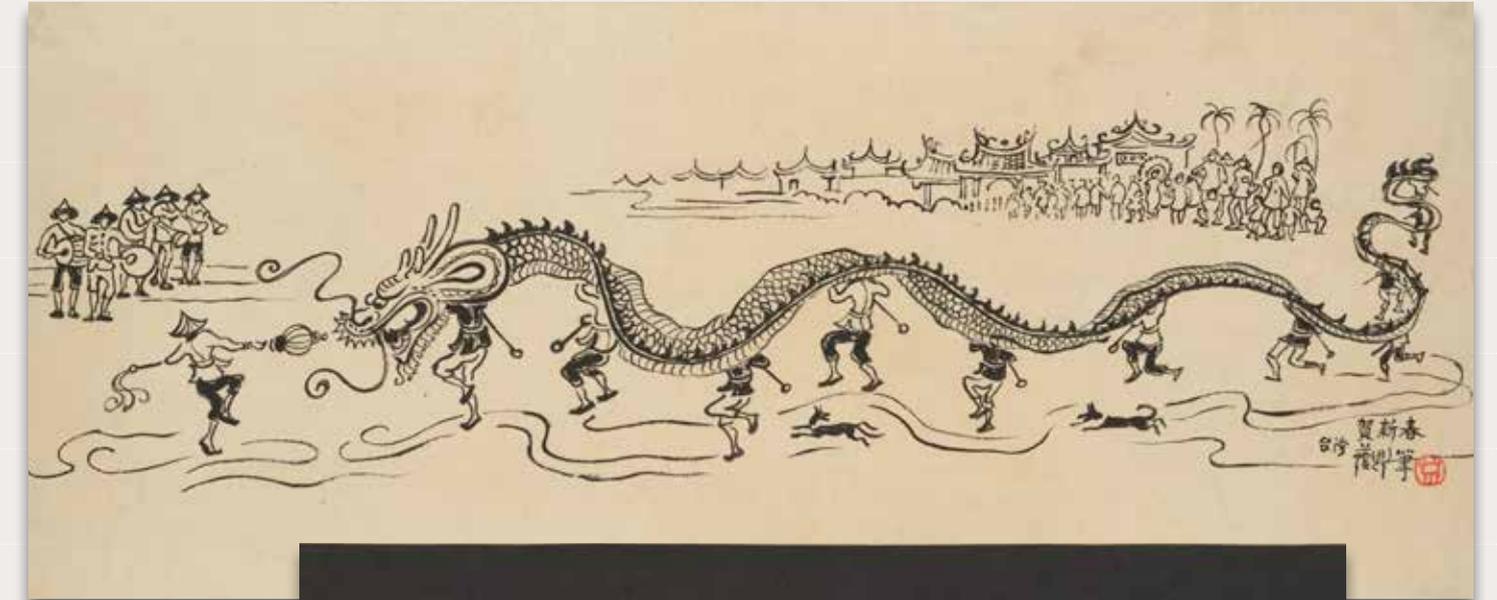


New Year in Formosa (ca.1955)

Original drawing by Ran In-ting (Taiwan, formerly China)

Drawing

The New York Public Library, Object number 106417

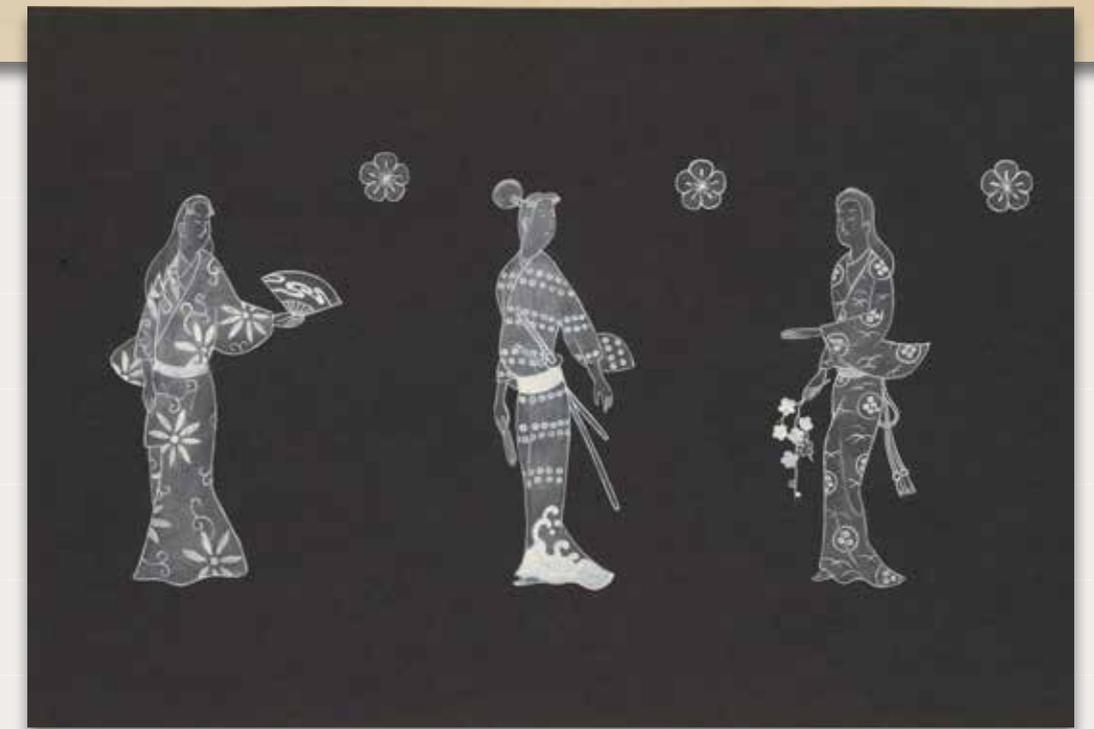


Momoyama (ca.1953-1954)

Original drawing by Suekichi Akaba (Japan)

Crayon, wash

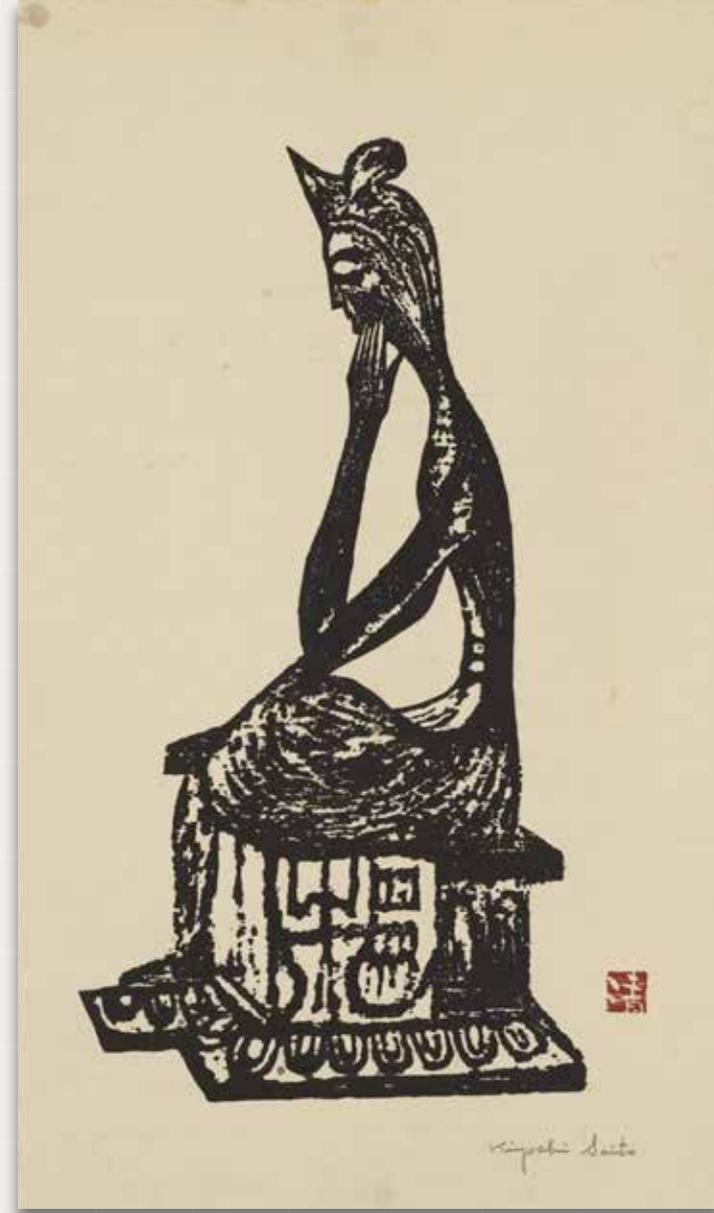
The New York Public Library, Object number 110935



Ananda, Disciple of Buddha (ca. 1954)
Original drawing by Shiko Munakata (Japan)
Woodcut (ed. 97/100)
The New York Public Library, Object number 94871



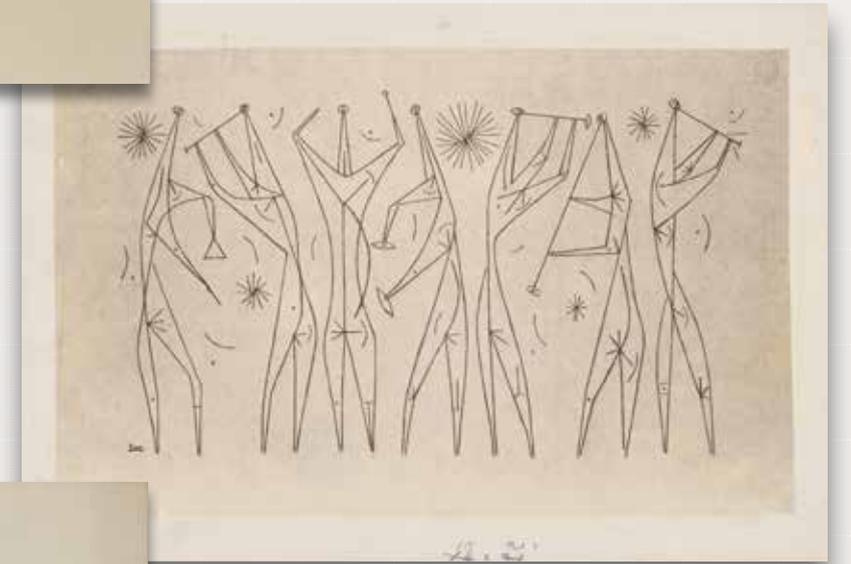
Bodhisattva (ca. 1955)
Original drawing by Kiyoshi Saito (Japan)
Woodcut
The New York Public Library, Object number 106370



Korean Sword Dance (parts I, II) (ca. 1953-1954)
Original drawing by Kim Ki-chang (South Korea, formerly Korea)
Ink, graphite
The New York Public Library, Object numbers 106413a, 106413b



Harana in Manila (ca. 1955)
Original drawing by Arturo Rogerio Luz (The Philippines)
Photograph of drawing
The New York Public Library, Object number 110936



The Village of Malinao (ca.1955)

Original drawing by Manuel R. Rodriguez (The Philippines)

Drawing

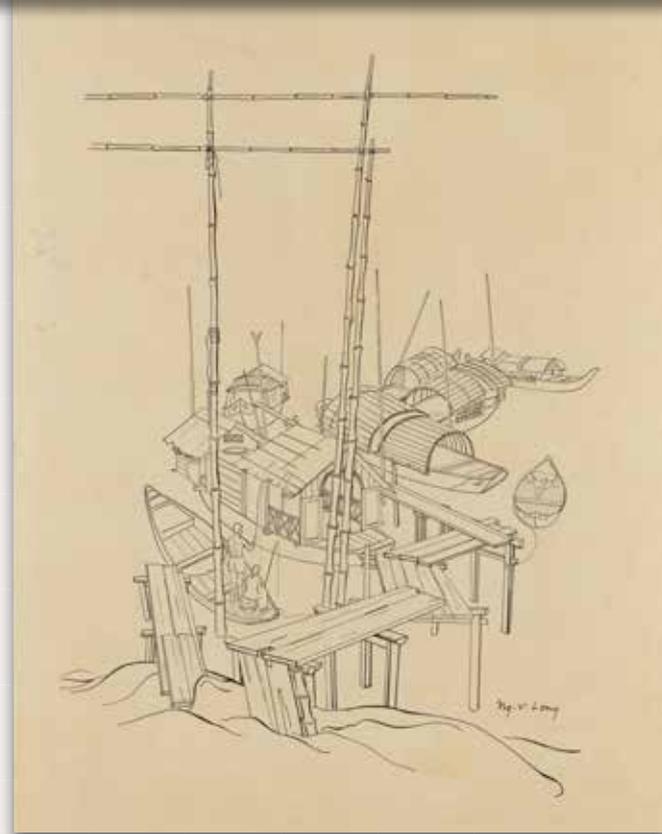
The New York Public Library, Object number 106360

The Floating Village (ca.1955)

Original drawing by Nguyen-van-Long (Vietnam)

Pen, ink, graphite

The New York Public Library, Object number 106358

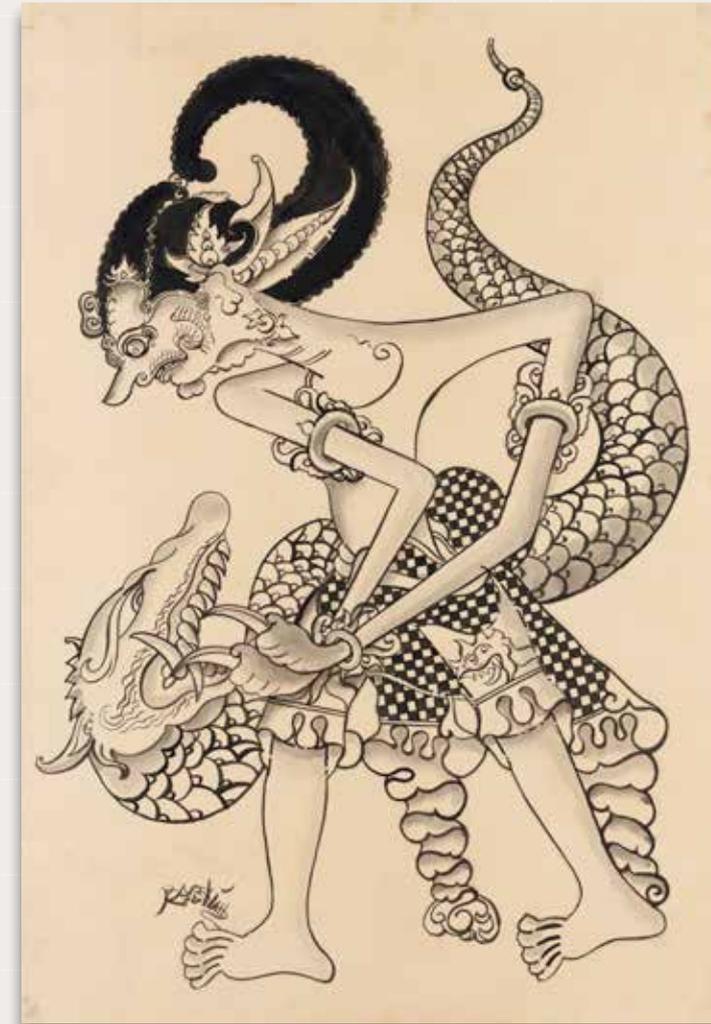


Bhima and the Snake (ca.1955)

Original drawing by Raden Basoeki Abdullah (Indonesia)

Graphite, pen, ink, wash

The New York Public Library, Object number 106362

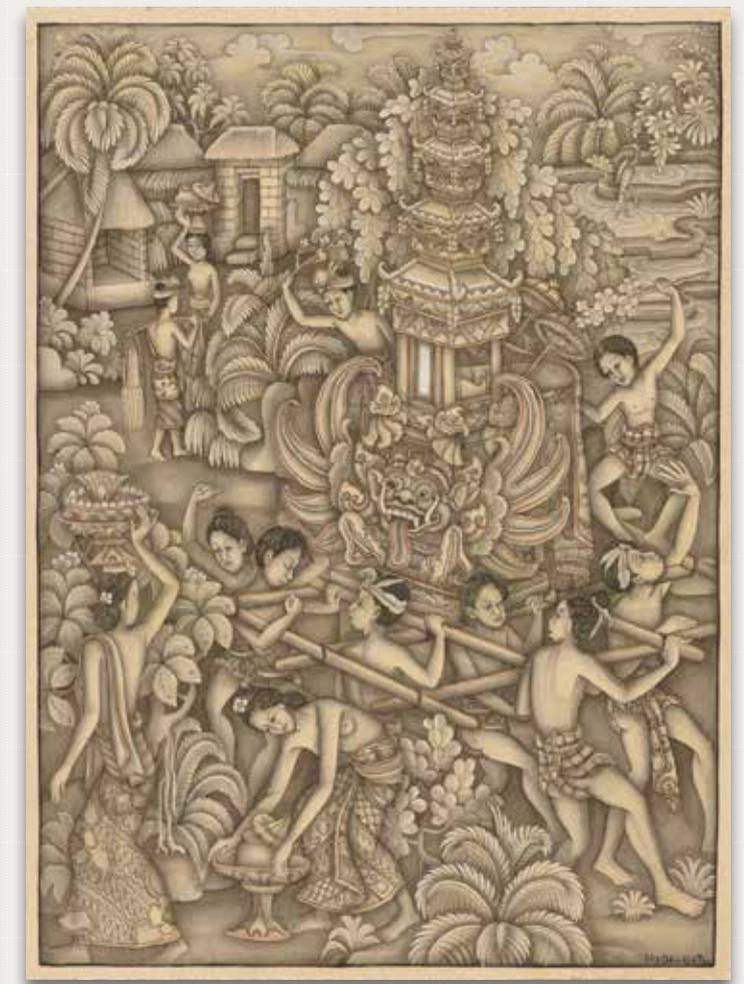


Balinese Funeral (ca.1953-1954)

Original drawing by Made Djate (Indonesia)

Ink, graphite, wash

The New York Public Library, Object number 110943



The Temple Dance (ca.1955)
Original drawing by Agus Djaya (Indonesia)
Ink, graphite, wash
The New York Public Library, Object number 110937



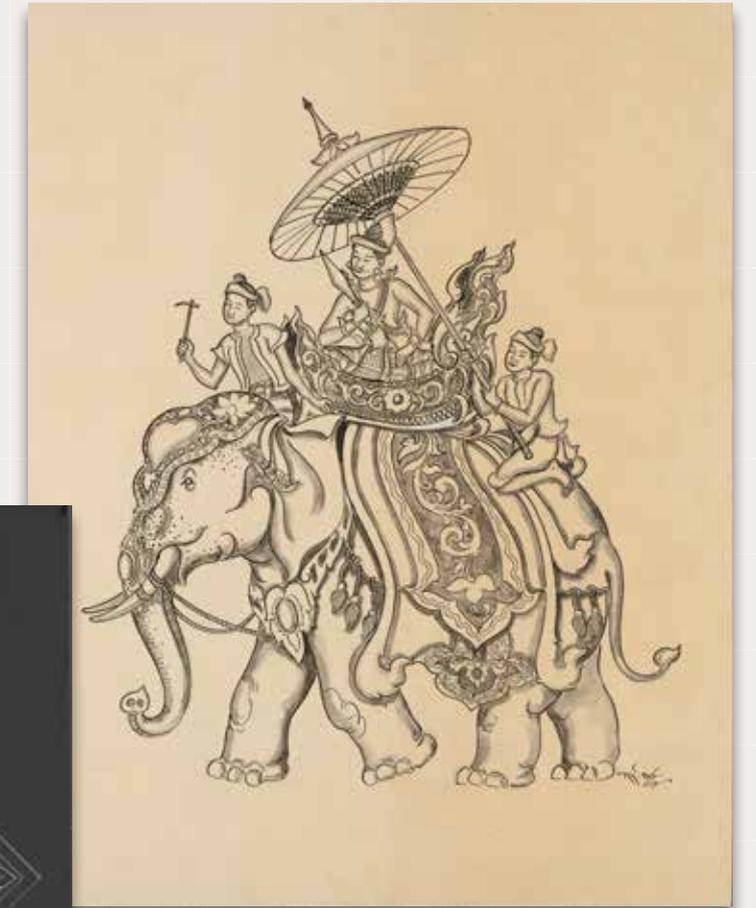
Kinnaras (ca.1953-1954)
Original drawing by Virojna Nutapundu (Thailand)
Ink
The New York Public Library, Object number 109619



Nang Fa - Siamese Angel (ca.1955)
Original drawing by Narumol Sarobhassa (Thailand)
Drawing
The New York Public Library, Object number 106418



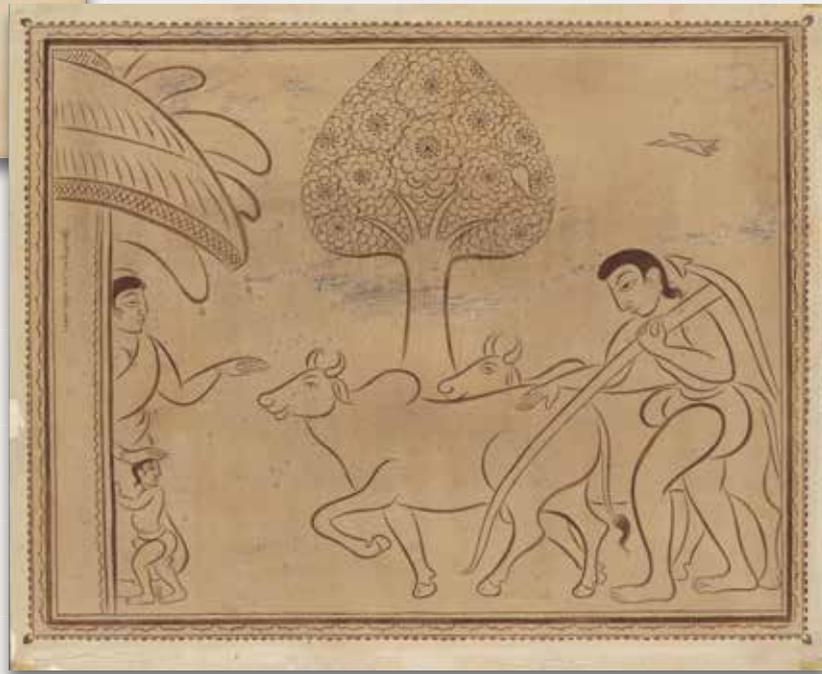
Burmese Royalty (ca.1955)
Original drawing by U Ohn Lwin (Myanmar, formerly Burma)
Drawing
The New York Public Library, Object number 10641



Tonaya (ca.1953-1954)
Original drawing by U Mya (Myanmar, formerly Burma)
Ink
The New York Public Library, Object number 110944



Returning Home (ca.1955)
Original drawing by Phani Bhusan (India)
Drawing
The New York Public Library, Object number 106408



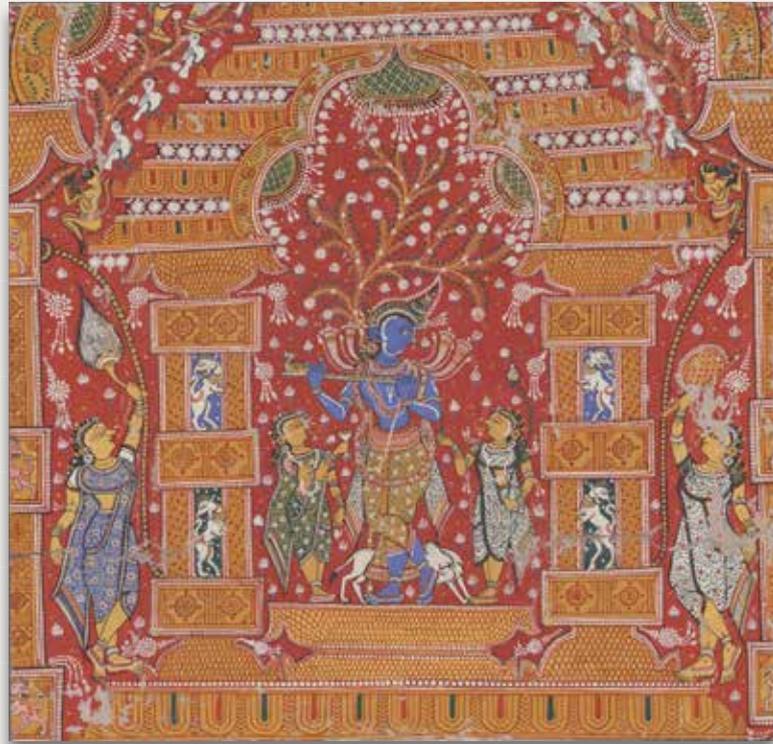
Monkeys (ca.1953)
Original drawing by Gopal Ghose (India)
Ink
The New York Public Library, Object number 110947



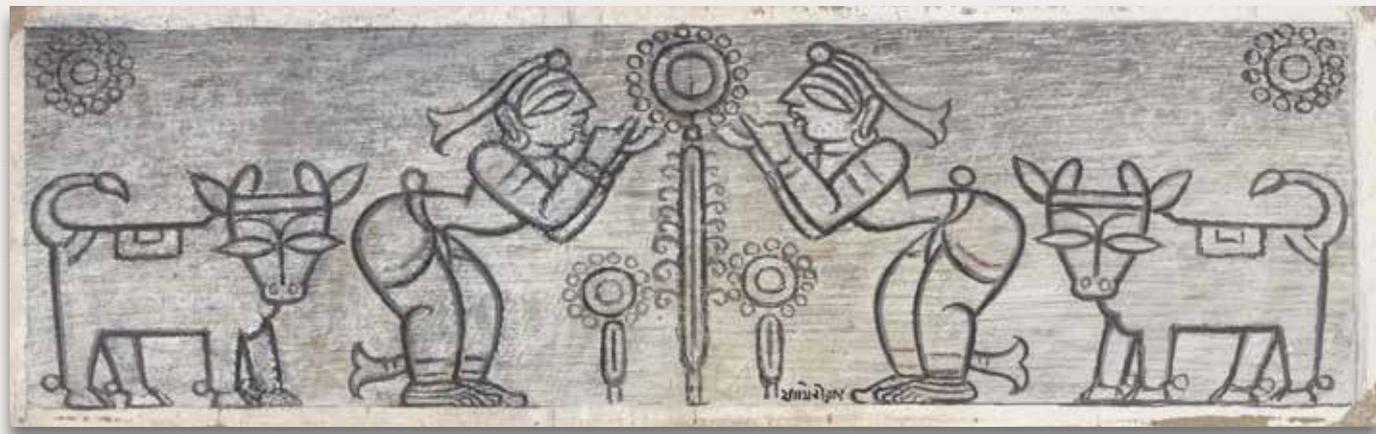
Khajuraho Temple (parts I, II, III) (ca.1955)
Original drawing by K.S. Kulkarni (India)
Ink, watercolor, wash
The New York Public Library, Object numbers 106419a, 106419b, 106419c



Spring Festival of Krishna and Radha (ca.1953-1954)
Original drawing by Rama Maharana (India)
Tempera, ink
The New York Public Library, Object number 110990



Gopis in the Grove of Vrindavana (ca.1955)
Original drawing by Jamini Roy (India)
Tempera
The New York Public Library, Object number 106354



The Bodhisattva Vishvantara Gives Away His Wife (ca.1955)
Original drawing by George Keyt (Sri Lanka, formerly Ceylon)
Drawing
The New York Public Library, Object number 106420



The Goddess Tara (ca.1953-1954)
Original drawing by L.T.P. Manjusri (Sri Lanka, formerly Ceylon)
Ink
The New York Public Library, Object number 110952



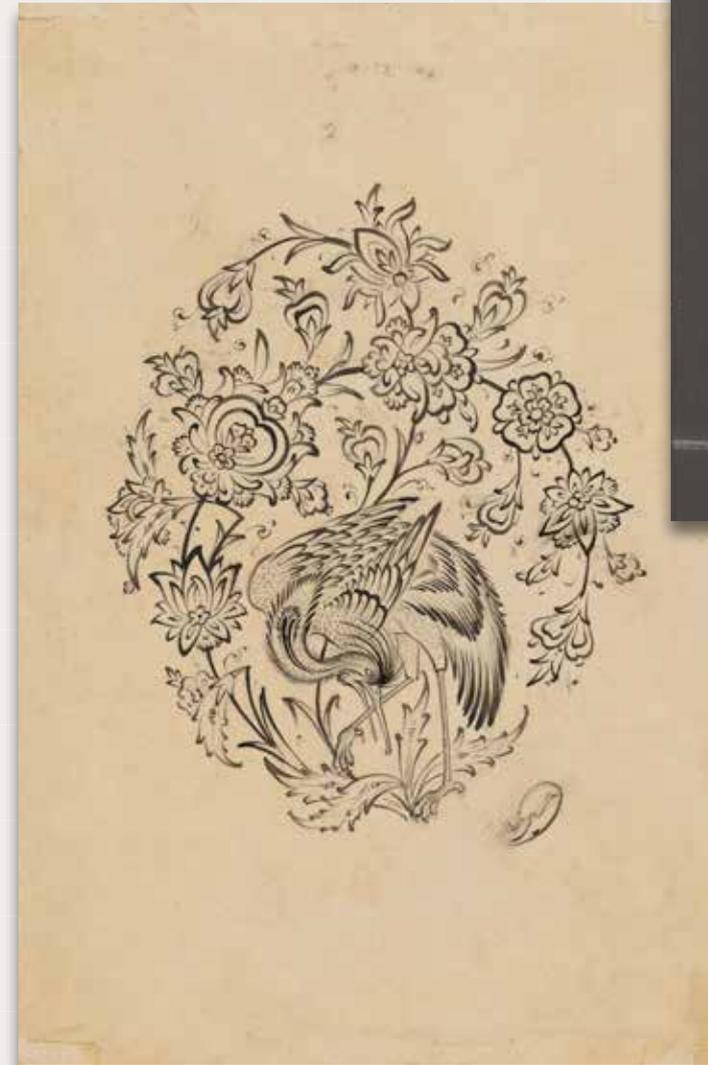
The Unicorn (ca.1955)
Original drawing by Sheikh Ahmed (Pakistan)
Drawing
The New York Public Library, Object number 106411



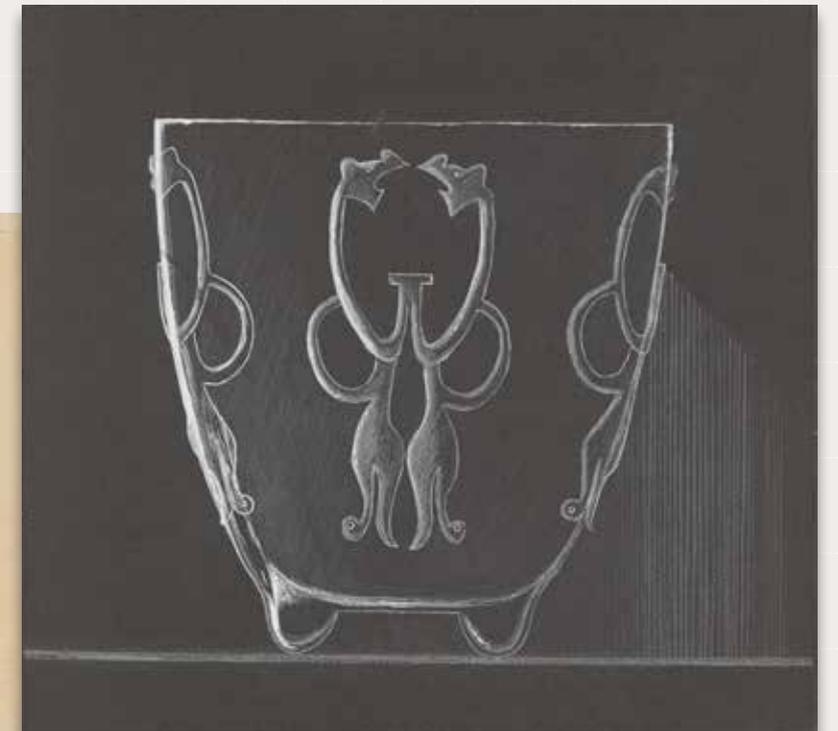
Blind Minstrel (ca.1953-1954)
Original drawing by Pat Roy (Iraq)
Crayon
The New York Public Library, Object number 110932



The Crane (ca.1953-1954)
Original drawing by Hossein Khatai (Iran)
Graphite, ink
The New York Public Library, Object number 110951



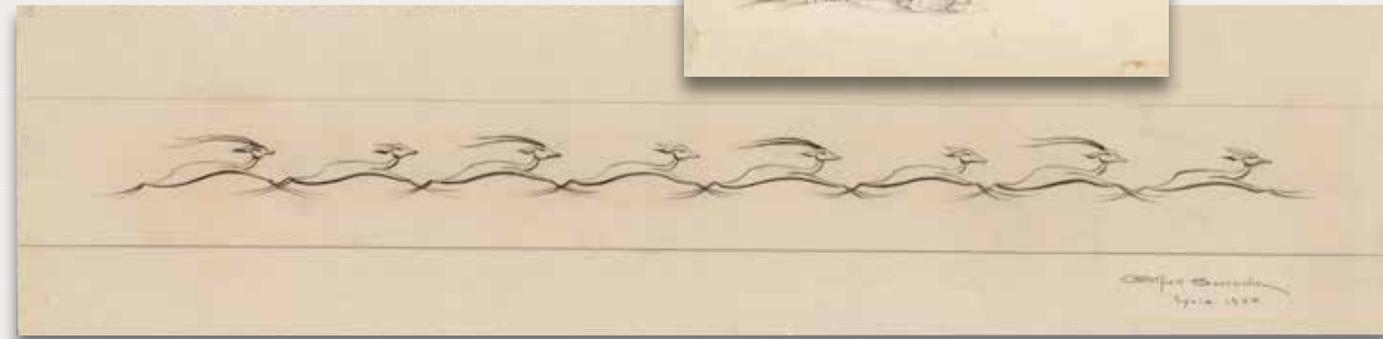
Lions Rampant (ca.1953-1954)
Original drawing by Parvis Mofidi (Iran)
Crayon
The New York Public Library, Object number 110946



Cypress of Shiraz (ca.1953-1954)
Original drawing by Ja'far Shoja (Iran)
Graphite, ink
The New York Public Library, Object number 110934



Gazelles (ca.1955)
Original drawing by Alfred Baccache (Syria)
Drawing
The New York Public Library, Object number 106410



The Turkish Tray (ca.1955)
Original drawing by Bedri Rahmi Eyuboglu (Turkey)
Tempera
The New York Public Library, Object number 106353



The Poppy (ca.1953-1954)
Original drawing by Kenan Özbel (Turkey)
Ink
The New York Public Library, Object number 110940



Lovers on Shemm-en-Neseem (ca. 1955)
Original drawing by Hamed Abdalla (Egypt)
Drawing
The New York Public Library, Object number 106412



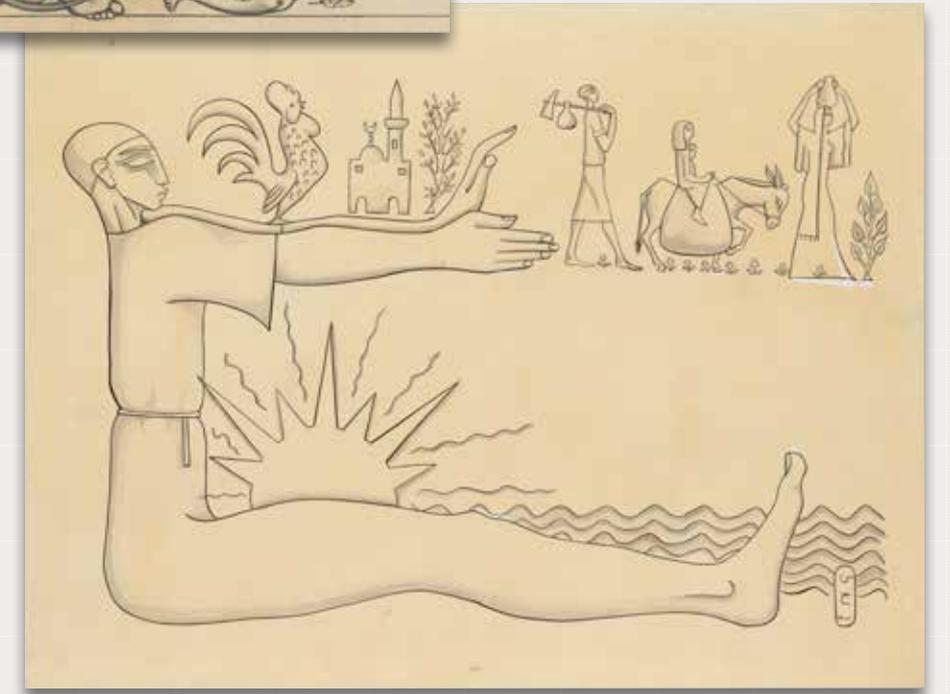
Bread (ca. 1955)
Original drawing by Hussein Amin Bikar (Egypt)
Drawing
The New York Public Library, Object number 106409



Eve (ca. 1953-1954)
Original drawing by Al Hussein Fawzi (Egypt)
Graphite, pen, ink
The New York Public Library, Object number 106361



Dawn (ca. 1955)
Original drawing by Gamal Sagini (Egypt)
Pen, ink, wash
The New York Public Library, Object number 106359



Endnotes to Lopez essay

- 1 Letter from Pittendrigh to Annenberg, July 26, 1971. Sunnylands Collection, Rancho Mirage, California. 2009.1.4405, File 9-2-24.
- 2 Letter from Stassen to Redmond, June 30, 1955. Loan exhibition - 1956 - Asian artists in crystal, Office of the Secretary Records, The Metropolitan Museum of Art Archives.
- 3 Fax from Drobný to Brooks, June 13, 2003. Sunnylands Collection, Rancho Mirage, California. 2009.1.4405, File 9-2-20.
- 4 *Asian Artists in Crystal: Designed by Contemporary Asian Artists Engraved on Steuben Crystal*. New York: Steuben Glass, 1956. p. xi.
- 5 Letter from Stassen to Redmond, June 30, 1955. Loan exhibition - 1956 - Asian artists in crystal, Office of the Secretary Records, The Metropolitan Museum of Art Archives.
- 6 U.S. Information Agency Press Release, No. 63. Loan exhibition - 1956 - Asian artists in crystal, Office of the Secretary Records, The Metropolitan Museum of Art Archives.
- 7 Letter from Walker to Houghton, May 17, 1956. Loan exhibition—1956—Asian artists in crystal, Office of the Secretary Records, The Metropolitan Museum of Art Archives.
- 8 “Remarks at the Metropolitan Museum of Art on the Occasion of the Opening of a Special Loan Exhibition, ‘Asian Artists in Crystal’ New York, March 8, 1956.” in *Public Papers of the Secretaries General of the United Nations, Volume 3: Dag Hammarskjöld 1956-1957*. Edited by Andrew W. Cordier and Wilder Foote. New York: Columbia University Press, 1973. pp. 60-61.
- 9 Steuben Glass. *Story of Asian Artists in Crystal*. Privately issued. Sunnylands Collection, Rancho Mirage, California. 2009.1.4445. p. 23.
- 10 Ditzen, L. Stuart. “Annenberg’s Will: Few Surprises, Billions of Dollars.” *The Philadelphia Inquirer*. (October 5, 2002) p. B3.
- 11 Kup, Karl. “Asian Artists in Crystal: Designs on Steuben Glass.” *Metropolitan Museum of Art Bulletin*. 14: (7) (March 1956) p. 180.

Endnotes to Warmus essay

- 1 Madigan, Mary Jean. *Steuben Glass: An American Tradition in Crystal*. New York: Harry N. Abrams, 2003. p. 118.
- 2 *Asian Artists in Crystal: Designed by Contemporary Asian Artists Engraved on Steuben Crystal*. New York: Steuben Glass, 1956. p. vii.
- 3 Steuben Archives. “Minutes-Steuben Sales Meeting. September 12-16, 1955, Corning Glass Center.” Corning, Inc. Archives.
- 4 Cortissoz, Royal. “David, Ingres and the Classical Hypothesis.” *New York Herald Tribune*. January 14, 1940. p. E8.
- 5 Steuben Archives. “Minutes-Steuben Sales Meeting. September 12-16, 1955, Corning Glass Center.” Corning, Inc. Archives.
- 6 *Ibid*.
- 7 *Asian Artists in Crystal: Designed by Contemporary Asian Artists Engraved on Steuben Crystal*. New York: Steuben Glass, 1956. p. xii-xiii.

Index (illustrations in bold)

Abdalla, Hamed	56, 76
Abdullah, Raden Basoeki	34, 65
Ahmed, Sheikh	2, 48, 72
Akaba, Suekichi	27, 61
Ananda, Disciple of Buddha	28, 62
Atkins, Lloyd	11, 20, 25, 27, 32, 33, 35, 37, 40, 51, 54, 55, 59
Baccache, Alfred	4, 5, 53, 74
Balinese Funeral	9, 20, 35, 65
Bhima and the Snake	9, 34, 65
Bhusan, Phani	41, 68
Bikar, Hussein Amin	57, 76
Blind Minstrel	49, 72
Bodhisattva	9, 15, 20, 29, 62
<i>The Bodhisattva Vishvantara Gives Away His Wife</i>	46, 71
<i>Bread</i>	9, 57, 76
Burma	see Myanmar
<i>Burmese Royalty</i>	20, 39, 67
Ceylon	see Sri Lanka
China	see Taiwan
Chung-yung, Cho	7, 14, 15, 16, 20, 24, 60
<i>The Crane</i>	50, 73
<i>Cypress of Shiraz</i>	12, 16, 20, 52, 74, Back flap
<i>Dawn</i>	1, 59, 77
Djate, Made	20, 35, 65
Djaya, Agus	Front flap, 20, 36, 66
Egypt	1, 23, 56, 57, 58, 59, 76, 77
<i>Eve</i>	9, 20, 23, 58, 77
Eyuboglu, Bedri Rahmi	54, 75
Fawzi, Al-Hussein	20, 23, 58, 77
<i>The Floating Village</i>	33, 64
<i>Gazelles</i>	4, 5, 53, 74
<i>The Goddess Tara</i>	22, 47, 71
Ghose, Gopal	42, 69
<i>Gopis in the Grove of Vrindavana</i>	45, 70, Inside back
<i>Harana in Manila</i>	Front cover, 15, 20, 31, 63
India	41, 42, 43, 44, 45, 68, 69, 70, Inside back
Indonesia	Front flap, 34, 35, 36, 65, 66
In-ting, Ran	Inside front, 10, 20, 26, 61, Back cover
Iran	50, 51, 52, 73, 74, 80
Iraq	49, 72
Japan	27, 28, 29, 61, 62
Keyt, George	22, 46, 71
<i>Khajuraho Temple</i>	43, 69
Khatai, Hossein	50, 73
Ki-chang, Kim	30, 63
<i>Kinnaras</i>	37, 66
Korea	see South Korea
<i>Korean Sword Dance</i>	30, 63
Kulkarni, K.S.	43, 69

<i>Lions Rampant</i>	51, 73, 80
<i>The Lone Bamboo in All Its Gracefulness</i>	14, 15, 25, 60
Long, Nguyen-van-	33, 64
<i>Lovers on Shemm-en-Neseem</i>	9, 56, 76
Luz, Arturo Rogerio	Front cover, 20, 31, 63
Lwin, U Ohn	20, 39, 67

Maharana, Rama	44, 70
Manjusri, L.T.P.	22, 47, 71
Mofidi, Parviz	51, 73, 80
<i>Momoyama</i>	27, 61
<i>Monkeys</i>	42, 69
Munakata, Shiko	28, 62
Mya, U	40, 68
Myanmar	39, 40, 67, 68

<i>Nang Fa-Siamese Angel</i>	38, 67
<i>New Year in Formosa</i>	Inside front, 10, 15, 20, 26, 61, Back cover
Nutapundu, Virojna	37, 66

Özbel, Kenan	55, 75
--------------------	---------------

Pakistan	2, 48, 72
The Philippines	Front cover, 31, 32, 63, 64
Pollard, Donald	11, 20, 24, 28, 29, 31, 38, 43, 44, 46, 47, 50, 53, 56
<i>The Poppy</i>	55, 75

<i>Returning Home</i>	41, 68
Rodriguez, Manuel R.	32, 64
Roy, Jamini	45, 70, Inside back
Roy, Pat	49, 72

Sagini, Gamal	1, 59, 77
Saito, Kiyoshi	20, 29, 62
Sarobhassa, Narumol	38, 67
<i>Saying of Confucius</i>	7, 9, 14, 15, 16, 20, 24, 60
Shoja, Ja'far	16, 20, 52, 74, Back flap
Shou-hua, Ma	14, 25, 60
South Korea	30, 63
<i>Spring Festival of Krishna and Radha</i>	44, 70
Sri Lanka	46, 47, 71
Syria	4, 5, 53, 74, Back flap

Taiwan	Inside front, 7, 10, 14, 15, 24, 25, 26, 60, 61, Back cover
<i>The Temple Dance</i>	Front flap, 20, 36, 66
Thailand	37, 38, 66, 67
Thompson, George	11, 20, 26, 30, 34, 36, 39, 41, 42, 45, 48, 49, 52, 57, 58
<i>Tonaya</i>	40, 68
<i>The Turkish Tray</i>	54, 75
Turkey	54, 55, 75

<i>The Unicorn</i>	2, 48, 72
--------------------------	------------------

Vietnam	33, 64
<i>The Village of Malinao</i>	9, 32, 64



Acknowledgments

The Sunnylands Collection includes the complete series of *Asian Artists in Crystal* while The New York Public Library owns the original drawings. Our initial belief was that these two major components represented the primary elements needed for this catalog and exhibition. But, as with most projects, there were a number of moving parts to execute successfully and numerous individuals who contributed in diverse ways to the completion of the complex project.

The board of trustees of The Annenberg Foundation Trust at Sunnylands provided generous support for this exhibition and publication. Trustees are Wallis Annenberg, Lauren Bon, Diane Deshong, Howard Deshong III, Leonore Deshong, Elizabeth Kabler, Elizabeth Sorensen, Charles Annenberg Weingarten, and Gregory Annenberg Weingarten. Geoffrey Cowan, president of The Annenberg Foundation Trust at Sunnylands, also provided encouragement and advice.

The Sunnylands collections and exhibitions department included Irma Alonzo, art handler; Kacey Donner, collections assistant; Joshua Edmundson, Sunnylands Fellow; Frank Lopez, librarian and archivist, who served as exhibition curator and oversaw the collection research, as well as the rights and reproductions permissions; Daniel Modlin, photo archivist; Zulma Trejo, collections intern; Mary Velez, senior art handler; and Anne Rowe, director of collections and exhibitions, who believed exhibition magic could be produced.

Additional Sunnylands staff who assisted with this project were Michaeleen Gallagher, director of education and environmental programs; Ashley Santana, editorial assistant; Wendy Wu, Mandarin specialist; and Mike Reeske, David Montoya, and Lalo DeLeon of the facilities team who prepared the exhibition space. Geoffrey Baum, Ken Chavez, and Susan Davis of the communications department added their expertise in marketing the exhibition.

In addition, several outside individuals and organizations made important contributions including Margaret Glover, Thomas Lisanti, and Madeleine Viljoen of The New York Public Library; Melissa Bowling of The Metropolitan Museum of Art; essayist William Warmus; James Galbraith of The Corning Museum of Glass; Michael Craven of Thomas Craven Film Corporation; Michael Shulman of Magnum Photos; and Nicole Beck of the Dwight D. Eisenhower Presidential Library and Museum.

Kamil Beski of Beski Projekts in Los Angeles and designer Victoria Behner provided the smart exhibition design and installation. This catalog was expertly designed by Robin Rout and John Crummay of JCRR Design with Jason Ware providing the contemporary photographs used within the catalog. Carla Breer Howard acted as copy editor.

Our gratitude goes to all these professionals and to the artists, heirs, and rights holders for allowing reproduction of the original drawings. Without their support, the visual story of how the artwork was transformed onto crystal objects by Steuben Glass artisans would not have been possible.

Janice Lyle, Ph.D., *Editor*
Director, Sunnylands Center & Gardens