

*Glass: Art. Beauty. Design.*  
and Mansion Displays  
Label and Display Information for Volunteers  
On View: June 10, 2023-January 14, 2024

To better equip volunteers in answering questions and promoting the exhibition, this document is provided to volunteers in advance of the exhibition opening and includes the text the visitor will read in the exhibition and information pertaining to the exhibition displays. Minor edits may be made to the exhibition text featured in this document. The thumbnail images in this document are not featured on the labels, unless otherwise noted.

**Special Note:** The exhibition opens to the public in the Adirondack building on June 10. The exhibition will also feature special displays in the mansion of glass by contemporary artists. The contemporary artists on view in the mansion and Adirondack building have been highlighted in **yellow** in this document.

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## Breakfast Room

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(on display starting June 5)

BLACK AND WHITE GLASS

FRED WILSON (American, b. 1954)

[Image on label]



Photograph by Guy Ben-Ari, courtesy Pace Gallery

This exquisite black glass chandelier is by Fred Wilson. A New York-based conceptual artist, Fred Wilson works in a variety of disciplines to revisit traditional and institutional interpretations of cultures and displays of objects. In 2001 he began creating in glass, working with the glassblower Dante Marioni (b. 1964). In conjunction with an exhibition of his work at the 2003 Venice Biennale, Wilson collaborated with artisans at the legendary Murano glass ateliers to reimagine traditional Venetian and Ottoman forms and shapes for mirrors and chandeliers in black-colored glass. He created the first black chandelier at the Venetian glassworks as an homage to Othello, the Moorish general in the Venetian army who inspired the namesake tragedy by William Shakespeare.



### **Othello's Light**

Fred Wilson (American, b. 1954)

2005

Glass

*Courtesy of the artist and Pace Gallery*

An additional chandelier by Fred Wilson is on view in *Glass: Art. Beauty. Design*.

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The breakfast room table is set with a selection of Marjorie Post's glassware collection to celebrate *Glass: Art. Beauty. Design*, the exhibition opening June 10 in the Adirondack building.

The porcelain plates and glassware, recent gifts to the museum, are examples of the lavish settings Post preferred while living in New York City. The glassware's designer took inspiration from the Renaissance period in Venice, where the island of Murano evolved into the capital of artistic glass production in the 1400s and 1500s. The design of the glasses, manufactured in the 1920s by Salviati and Co., mixes two techniques that made Venetian glass famous: the use of colored glass and *filigrana*, the practice of incorporating white glass rods into translucent glass. When the rods are twisted to create a spiral motif, as in the glassware here, the technique is called a *retortoli*.

Additional glass figurines and accessories from the renowned glassworks created by French designer René Lalique (1860–1945) speak to the timelessness of his creative vision. Some of the models displayed here are still in production today.

No Photo

**Plates from Marjorie Post Hutton's Service**

Hutschenreuther Porcelain Factory (German, 1814–present)

Hohenberg, Bavaria, Germany, 1920–35

Hard-paste porcelain

*Gift of Stanley H. Rumbough and Nedenia Rumbough*



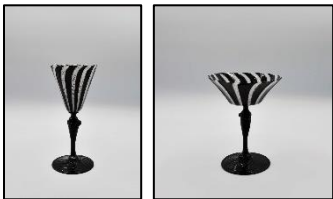
**Silverware from the Hillwood Service**

Gorham Manufacturing Company (American, 1831–1967)

New York, circa 1960

Silver gilt

*Bequest of Marjorie Merriweather Post, 1973 (12.326)*



**Glassware in Venetian style**

Attributed to Salviati and Co. (1859–present)

Venice, 1920–35

Glass

*Bequest of Dina Merrill Hartley, 2018 (2018.40.2.1–116)*

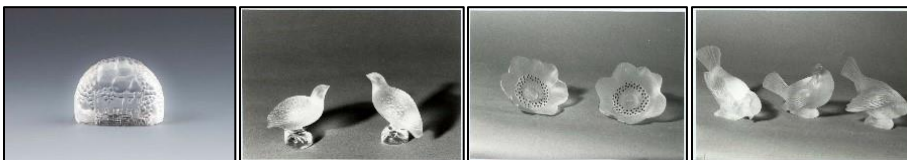


**Salt cellars**

United States, 1800s

Glass

*Bequest of Marjorie Merriweather Post, 1973 (23.171.1–4)*



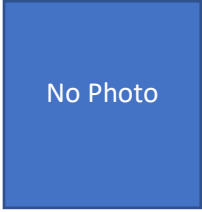
**Card holders, partridges, anemones and sparrows**

Lalique (French, 1888–present) René Lalique, designer (French, 1860–1945)

France, mid-1900s

Glass, enamel

*Bequest of Marjorie Merriweather Post, 1973 (23.192, 23.193.1-2), Gift of Eleanor Close Barzin, 1975 (23.358.1-2, 23.359.1-3)*



**Centerpiece**

Probably Italy, 1880s

Marble

*Gift of Stanley H. Rumbough and Nedenia Rumbough*



## Dining Room

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(on display starting June 5)

### GLASS AND CRYSTAL FOR THE TABLE

The dining room table is set with a selection of Marjorie Post's glassware collection to celebrate *Glass: Art. Beauty. Design*, the exhibition opening June 10 in the Adirondack building.

Exquisitely engraved crystal dishes and vase inspired by classical sources accentuate the lavish silver gilt and black onyx centerpiece, designed by Austrian artist Valentin Teirich and manufactured primarily by Vinzenz Mayer's Sons, a firm appointed jeweler to the Austrian emperor Franz-Joseph in 1872. The luxurious centerpiece was originally displayed at the Vienna World Fair in 1873. Marjorie Post acquired it sometime before 1940. When Post used it for formal dinners and parties, she often set it, as it is here, with plates by the Venetian jeweler A. Codognato and flatware from the Hillwood Service, manufactured by the silversmith Gorham.

The additional glassware enriching the setting includes American-made plates and dishes and cut and engraved glasses from the Belgium glassworks Val Saint Lambert.



**Plates with Marjorie Post and Joseph Davies' coat of arms**

A. Codognato, jeweler (Italian, 1866–present)

Venice, Italy, 1935–39

Silver gilt

*Bequest of Marjorie Merriweather Post, 1973 (12.292)*



**Glass plates**

United States, circa 1880

Glass

*Bequest of Marjorie Merriweather Post, 1973 (23.407)*



**Side plates**

Heisey Glass Company (American, 1895–1957)

Newark, Ohio, 1900s

Glass

*Bequest of Marjorie Merriweather Post, 1973 (23.176)*



**Silverware from the Hillwood Service**

Gorham Manufacturing Company (American, 1831–1967)

New York, circa 1960

Silver gilt

*Bequest of Marjorie Merriweather Post, 1973 (12.326)*



**Glassware with Marjorie Post and Joseph Davies' coat of arms**

Val Saint Lambert (Belgian, 1826–present)

Seraing, Belgium, 1939

Glass

*Gift of Eleanor Close Barzin, 1975 (23.287–23.292)*



**Salt cellar and pepper shaker from a service of twelve**

Germany, 1900s

Silver gilt

*Bequest of Marjorie Merriweather Post, 1973 (12.295.1–59)*



**Centerpiece (surtout)**

Firm of Vinzenz Mayer's Sons (Austrian, 1812–82)

Vincenz Czokally, silversmith (Austrian, active 1866–99)

Valentin Teirich, designer (Austrian, 1844–76)

Attributed to Lobmeyr Glassworks (Austrian, 1823–present): dishes and vase  
Vienna, 1873

Silver gilt, black onyx, glass

*Bequest of Marjorie Merriweather Post, 1973 (12.290.1–8)*



## First Floor Library

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(on display May 25)

BETH LIPMAN

American (b. 1971)

Beth Lipman is an American artist whose sculptural practice generates from the still life genre, symbolically representing the splendor and excess of the Anthropocene and the stratigraphic layer humanity will leave on earth. Assemblages of inanimate objects and domestic interiors, inspired by private spaces and public collections, propose portraits of individuals, institutions, and societies.

Lipman's sculpture *Miles' Law* was inspired by a quote from the late 1940s—"Where you stand depends on where you sit,"—a statement that became known as Miles' Law, after Rufus Miles, the government administrator to whom it is attributed. Lipman stated the following in explaining *Miles' Law* and its placement next to the dining room, where Marjorie Post hosted untold parties and dinners: "[It] explores how one's view of a situation is shaped by one's relationship to it. Post deftly employed domestic rituals that literally 'brought people to the table' ...to subtly persuade disparate individuals to empathize with another point of view.... The twinning effect of the sculpture embodies the duality at the core of every individual. The marriage of transparent and opaque glass illustrates continuity with difference, embracing inevitable variation."



**Miles' Law**

Beth Lipman (American, b. 1971)

Glass, wood

2023

*Courtesy of Beth Lipman and Ferrin Contemporary*

[Image on label]



Rich Maciejewski



## Adam Bedroom Suite

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(on view starting May 9)

[Image on label]



Photo: Martin Polak

KAREN LAMONTE  
American (b. 1967)

Working between the United States and the Czech Republic, artist Karen LaMonte is best known for her enigmatic, life-size sculptures in marble, bronze, ceramic, and glass.

After exploring different glass techniques, including blowing and casting, LaMonte traveled to Prague in 1999 on a Fulbright scholarship to study Bohemian traditions of glassmaking and to further explore cast glass techniques. There she created her first major work—a dress absent the wearer. She continued researching clothing during a fellowship in 2007 in Japan, where the beauty of kimonos served as a new inspiration. Focused on clothes rather than the bodies they cover, LaMonte's works are also inspired by the poetic painting of Whistler and by music. This is especially the case in her Nocturnes and Etudes series, the latter consisting of small-scale sculptures in various materials, as seen on display here.



### **Etude 11**

Karen LaMonte (American, b. 1967)

2020

Cast glass

*Courtesy of the artist*

Please enjoy three more sculptures by Karen LaMonte in the adjacent dressing room as well as in Marjorie Post's bedroom suite on this floor. An additional sculpture by Karen LaMonte is on view in *Glass: Art. Beauty. Design*, the exhibition opening June 10 in the Adirondack building.



#### Closet



#### **Etude 12**

Karen LaMonte (American, b. 1967)  
2020  
Cast glass  
*Courtesy of the artist*

Please enjoy three more sculptures by Karen LaMonte in the adjacent bedroom as well as in Marjorie Post's bedroom suite on this floor.



## Marjorie Post's Bedroom Suite

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(on view starting May 9)

[Image on label]



Photo: Martin Polak

**KAREN LAMONTE**  
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**Reclining Etude 10**

Karen LaMonte (American, b. 1967)  
2016  
Cast glass  
*Courtesy of the artist*

Please enjoy three more sculptures by Karen LaMonte in the adjacent closet as well as in the Adam bedroom suite on this floor. An additional sculpture by Karen LaMonte is on view in *Glass: Art. Beauty. Design*, the exhibition opening June 10 in the Adirondack building.



**Small Closet**

(on view starting May 9)



**Etude 09**

Karen LaMonte (American, b. 1967)  
2020  
Cast glass  
*Courtesy of the artist*

Please enjoy three more sculptures by Karen LaMonte in the adjacent bedroom as well as in the Adam bedroom suite on this floor.



**Large Closet**

(on display starting week of May 15)



**Evening gown**

Oldric Royce (Czech-born, 1896–1991)  
New York, circa 1960  
Silk crepe, chiffon, nylon organza, sequins, velvet

*Gift of Post Steven Dye, 2015 (2016.3.1)*

This sequined evening gown is one of 25 in Hillwood's collection commissioned by Marjorie Post from Oldric Royce, the designer she trusted most. Its hourglass silhouette and low, flared skirt with a pooling hem complement the similarly curved shape of the Karen LaMonte sculpture on view in the adjacent closet. When worn on the dance floor, at a candlelit dinner table, or under stage lights, the dress would have dazzled with the glitter of the sequins radiating the reflective beauty of glass.



**Bedroom Closet: Jewelry Case**  
(on display starting May 15)

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(Left Panel)  
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Marjorie Post collected jewelry of distinguished provenance, including the necklace, earrings, and brooch (left) showcasing the powerful and protective ruby. Among Post's diamonds is the one from her engagement ring (center), given to her by Herbert May in 1958. The company De Beers had introduced in a 1940s campaign the concept of bestowing diamond engagement rings as symbols of commitment and affection. Post purchased the suite of baroque pearls, moonstones, and diamonds (right) from her jeweler and friend George Headley in 1966, after her marriage to May ended. Pearls denote prosperity and purity, while the moonstone is an auspicious talisman.

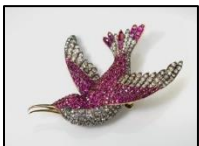


**Necklace and earrings**

Probably French, 1800–25

Rubies, diamonds, silver, gold

*Bequest of Marjorie Merriweather Post, 1973 (17.71.1–3)*



**Brooch**

Probably French, about 1890

Rubies, diamonds, emerald, gold, silver

*Museum purchase in honor of Ellen Charles's 80th Birthday, 2015 (2015.3)*

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(Center Panel)  
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**Brooch**

Cartier (French, 1847–present)  
New York City, 1950  
Diamonds, platinum  
*Bequest of Marjorie Merriweather Post, 1973 (17.82)*



**Necklace**

Harry Winston (American, 1932–present)  
New York City, about 1965  
Diamonds, platinum  
*Bequest of Marjorie Merriweather Post, 1973 (17.70)*



**Brooch**

Harry Winston (American, 1932–present)  
New York City, 1959  
Diamonds, platinum  
*Bequest of Marjorie Merriweather Post, 1973 (17.76)*



**Ring**

Harry A. Meyers (American, active 1950s)  
New York City, 1958  
Diamonds, platinum  
*Bequest of Marjorie Merriweather Post, 1973 (17.79)*

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(Right Panel)  
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### Necklace and earrings

George Headley (American, 1908–85)

Lexington, Kentucky, 1966

Cultured pearls, moonstones, diamonds, platinum

*Bequest of Marjorie Merriweather Post, 1973 (17.74.1–3)*

## Second Floor Library

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(on view starting May 26)

In 1958, Marjorie Post received a letter from the Corning Museum of Glass, in New York, inquiring about her Russian glass collection. The museum's chief curator had seen a photograph of it in the November 1958 issue of *Connoisseur* magazine and in the letter confessed, "Our knowledge of glass manufacture in Russia is very scant." Post had her staff send information to the museum in exchange for a book on Corning's collection, a common arrangement for information exchange at that time. The correspondence, and the two parties' mutual interest, helped spread knowledge of Post's collections and also contributed another volume to what would become Hillwood's Special Collections library. On display here are materials related to the decades-long interaction on Russian glass between Hillwood and the Corning Museum.

*All images and letters are reproductions of originals from Hillwood's Archives and Special Collections.*



### Letter, Axel von Saldern to Marjorie Post, November 21, 1958

Having learned of Marjorie Post's Russian glass and porcelain collection from *Connoisseur*, Axel von Saldern, chief curator of the Corning Museum of Glass, wrote to Post requesting any information that she might have that would expand Corning's knowledge of Russian glass.



### Photograph, display of Marjorie Post's Russian porcelain and glass in Connoisseur, November 1958

Note the misspelling of Merriweather in the magazine's caption.



### **Glass Drinking Vessels from the Strauss Collections, exhibition catalog, 1955**

The Corning Museum of Glass sent this catalog to Marjorie Post in exchange for information on her Russian glass collection.

Jerome Strauss (1893–1978), an engineer with multiple patents for steel, began collecting American pressed glass in the 1930s and later developed a passion for drinking vessels. To complement the world-class collection he enjoyed assembling, Strauss created a research library to accompany it. Post and Hillwood curator Marvin Ross built a library around her collections in much the same way.

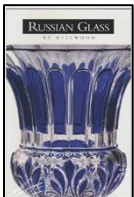
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### **Memo, Marvin Ross to Marjorie Post, April 2, 1970**

In the spring of 1970, Hillwood curator Marvin Ross paid a visit to the Corning Museum of Glass with the goal of conducting some research and investigating the possible repair of a glass object belonging to Marjorie Post. Afterward, Ross passed along to Post the museum director's assertion that "no one would be able to surpass your [Russian glass] collection" and his expressed regret that Post had decided against further publishing her collection. Hillwood would finally do so three decades later, in 2001, with *Russian Glass at Hillwood*, by Karen L. Kettering.

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### **Russian Glass at Hillwood, by Karen L. Kettering, 2001**

Hillwood curator Marvin Ross regretted that he had been unable to complete a book on Marjorie Post's Russian glass collection while working with her. In 2001 *Russian Glass at Hillwood* became only the second English-language book on Russian glass. Its publication represented a prominent, public collaboration between Hillwood and the Corning Museum of Glass, which donated both research assistance and financial support for the book.

## **Russian Sacred Arts Gallery**

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(on view starting May 15)

CHURCH SERVICES | CLOTHED IN MAJESTY

During the late 1930s, when Marjorie Post was married to the U.S. ambassador to the Soviet Union, the communist government in Moscow was in the process of selling off vestments and altar cloths confiscated from the nation's

churches and monasteries to fund the country's industrialization. A collector of textiles and lace, Post set out to save beautiful examples of ecclesiastical attire and wares from imperial Russia.

In the Russian Orthodox Church, priests and other higher-ranking members of the clergy traditionally wear a sleeveless conical vestment, or felon, like the one displayed here. The vestment and the nearby miter and altar cloth are adorned with paste stones, glass imitations of gemstones, which have been used for centuries to adorn precious objects and accessories. To see more treasures made of glass, visit *Glass: Art. Beauty. Design*, the exhibition opening June 10 in the Adirondack building.



**Priest's vestment (felon)**

Russia, late 1600s–mid 1700s

Silk, linen, velvet, gold-and-silver-wrapped silk thread, seed pearls, paste stones  
*Bequest of Marjorie Merriweather Post, 1973 (44.7)*



**Miter**

Russia, circa 1900

Velvet, silk, metal-wrapped silk thread, oil on wood, paste stones  
*Museum purchase, 2000 (44.67)*



**Altar cloth**

Russia, 1800s

Velvet, silk, gold-and-silver-wrapped silk thread, paste stones, pearls, oil on card  
*Bequest of Marjorie Merriweather Post, 1973 (43.8)*



**Church candlestick**

Russia, 1700s–1800s (?)

Silver, iron

*Gift of Dr. and Mrs. Joseph Sataloff, 1974 (12.404)*

Mural image

Interior of the Cathedral of the Dormition in Moscow, from George Loukomski's *L'Architecture Religieuse Russe* (Paris: Librairie Ernest Leroux, 1929), Hillwood Estate, Museum & Gardens Archives and Special Collections.

## Adirondack Building

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### Donor Panel



is supported by

The Marjorie Merriweather Post Foundation  
Ellen MacNeille Charles  
Northern Trust  
Mary Hale Corkran  
Lucy S. Rhame  
Martha R. Johnston and Robert T. Coonrod  
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Linda and Bill Goldman

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### Intro Panel

GLASS: ART. BEAUTY. DESIGN.

Transparent, opaque, and colored, fragile yet extremely resistant, glass has inspired artists and designers, intrigued scientists and engineers, and captivated collectors with its beauty, properties, and practicality throughout the ages. Glass: Art. Beauty. Design focuses on Marjorie Merriweather Post's enthusiasm for glass, one of her lesser-recognized passions although she collected some 1,600 pieces of it. Hillwood's extensive collection contains European and American glass from the 17th to the 20th century.

The techniques and resultant beauty of the glass Post collected continue to resonate among artistic explorations today. Hillwood's historical glass, including never-before-seen monumental works, are presented here in the Adirondack building and also in the mansion alongside marvelous contemporary works by artists Karen LaMonte, Beth Lipman, Debora Moore, Joyce J. Scott, Tim Tate, and Fred Wilson.

Unless otherwise noted, objects on display were bequeathed to Hillwood by Marjorie Post in 1973.

All images and archival documents and objects are from Hillwood's Archives and Special Collections unless otherwise cited.

Photography without flash is welcome.



**Case Label**

**ANCIENT GLASS**

First made in Mesopotamia and Egypt, glass has been produced in different forms and using different techniques for more than 3,500 years. In the first century CE in the Roman world, the technique of blowing glass revolutionized production, which had previously consisted of core-formed or cast objects. The diverse vessels and decorative items here, such as the tintinnabulum (mounted bells), speak to glass creation in the Roman, Byzantine, and Islamic worlds from the second to the seventh century.

Upper shelf:



**Ewer**

Roman, 100s

Glass

*Dumbarton Oaks Research Library and Collection, Byzantine Collection, Washington, D.C. (BZ.1938.81)*



**Tintinnabulum**

Byzantine, 400s–600s

Glass

*Virginia Museum of Fine Arts, Richmond, Aldine S. Hartman Endowment Fund (2019.219)*

Lower shelf:



**Bowl**

Late Roman, 300s

Glass

*Dumbarton Oaks Research Library and Collection, Byzantine Collection, Washington, D.C. (BZ.1938.22)*



**Jar**

Islamic, 400s–600s

Glass

*Virginia Museum of Fine Arts, Richmond, Gift of Admiral John J. Ballentine (84.67)*



**Jar**

Syrian, 300s–400s

Glass

*Virginia Museum of Fine Arts, Richmond, Arthur and Margaret Glasgow Fund (59.9.51)*



## Section Label

### WHAT IS GLASS?

Glass is made by combining three simple ingredients: sand (silica), as the primary raw material; an additive (plant ash or natron, a type of salt), to lower the sand's fusion temperature; and lime, to stabilize the material. Unadulterated glass usually appears colorless and transparent when produced, but it can be colored by adding oxides and other substances to the basic mixture. Other decoration, such as cuttings and engravings, as on the nearby vase and goblet, is added after the vessel cools.

Most glass techniques have been around since antiquity, but over the centuries, new technologies continued to revolutionize the process and in turn the human experience. One example of this dynamic from the 1500s is the production of mirrors by layering tin behind glass. With their introduction, people could easily see a full-size reflection of themselves. Because of glass's transparent and reflective properties, it is also often used in the design of lighting fixtures.

## Case Label



### **Goblet**

Russia, 1800s  
Glass, silver  
(23.225)

As a fragile material, some glass can easily crack or break when thumped, banged, or dropped. This goblet's stem features an old repair made of silver.



### **Vase**

Russia, 1800s  
Glass  
*Gift of Eleanor Close Barzin, 1996 (23.496.1-2)*



### **Pair of candelabras**

St. Petersburg, 1790s  
Glass, gilt bronze and metal, marble  
*Gift of Madame Augusto Rosso, 1968 (14.240.1-2)*

### I SEE YOU. DO YOU SEE ME?

Lenses—curved pieces of transparent material, often glass, that bend light rays—have existed since antiquity. Without them, there would be no eyeglasses, binoculars, microscopes, telescopes, or cameras. Lenses not only improve human vision itself, but also allow people to create permanent images of the world they see around them. They are vital for exploration of Earth and the universe.

Glass was essential in the development of photography for manufacturing lenses and providing the surface on which image-producing chemicals were applied to create the first negatives. The front glass cover of smartphones that allows the display and viewing of photographs and other images represents only the latest example of the role glass has played in the history of photography and new technologies.



**Eye-shaped magnifying glass**

Hermès (French, 1837–present)

Paris, mid-1900s

Gilt metal, glass

(14.98)



**Four slides**

Moscow street scene

Two portraits of guests at a Winter Palace ball, St. Petersburg, 1903

View of the Black Sea, Oreanda, Crimea, Ukraine

1900s

Glass



**A Century of Longing**

Tim Tate (American, born 1960)

2005–22

Blown and cast glass, electronics, original video

*Loan from Tim Tate*

This electronic piece is representative of Tim Tate’s merging of glass techniques and new technologies. *A Century of Longing* literally encapsulates a test video that Thomas Edison produced in 1896. In an attempt to synchronize sound and motion, Edison became the first person to film two men dancing. More than a century old, the video depicting these men speaks not only to evolving technologies, but also to questioning social norms.

TIM TATE

American (b. 1960)

Based in the Washington, D.C., area, the artist Tim Tate co-founded the Washington Glass School in 2001. Fascinated by glass since childhood, Tate developed his expertise by studying at specialized schools and studios, including the Penland Craft School, in North Carolina. His art explores the reflective and optical properties of glass to express concepts related to his experiences. In 2022 Tate collaborated on a monumental glass project with artist Joyce J. Scott, who has a piece on view near the end of this exhibition.

[Image on Label]



Photograph by Tim Tate

**Section Label**

**GLASS IN HILLWOOD'S COLLECTION**

Hillwood's collection features glassware, decorative vases, impressive candelabras, and chandeliers that reflect Marjorie Post's love of entertaining and interior design. Produced in Italy, Bohemia, France, Russia, and the United States, these objects also illustrate the development of glass in diverse cultural areas from the late 1600s to the early 1900s. A wall installation and a chandelier by contemporary artists Debora Moore and Fred Wilson, respectively, complement the historic pieces collected by Post.

**Sub-section Label**

**FRED WILSON**

American (b. 1954)

**[Image on label]**



Photograph by Guy Ben-Ari, courtesy Pace Gallery

A New York-based conceptual artist, Fred Wilson works in a variety of disciplines to revisit traditional and institutional interpretations of cultures and displays of objects. In 2001 he began creating in glass, working with the glassblower Dante Marioni (b. 1964). In conjunction with an exhibition of his work at the 2003 Venice Biennale, Wilson collaborated with artisans at the legendary Murano glass ateliers to reimagine traditional Venetian and Ottoman forms and shapes for mirrors and chandeliers in black-colored glass. He created the first black chandelier at the Venetian glassworks as an homage to Othello, the Moorish general in the Venetian army who inspired the namesake tragedy by William Shakespeare.

To see an additional chandelier by Fred Wilson, please visit the breakfast room in the mansion.

**[Image on label]**



**Eclipse**

Fred Wilson (American, b. 1954) Murano, 2017  
Murano glass, clear blown glass, brass, steel, light bulbs  
*Courtesy of the artist and Pace Gallery*

Photograph by Damian Griffiths, courtesy Pace Gallery

**Case Label**

ITALY

Venice ushered in a new age of glassmaking during the Middle Ages. To prevent the risk of fire associated with glassmaking, city officials relegated all glassworks to the nearby island of Murano, after which the industry flourished. Venetian glass made a name for itself during the 1400s with the development of cristallo, a clear glass, and various decorative techniques, including colored glass, milk glass, gilding, and enamel. Venetian mirrors and chandeliers gained in renown as well. In the 1500s, Venetian techniques and decorations began spreading to glassworks across Europe.

Upper shelf on stand:



**Goblet**

Venice, 1500–50  
Glass with gilt, enamel decoration  
*Virginia Museum of Fine Arts, Richmond, Adolph D. and Wilkins C. Williams Fund (86.11)*



**Tazza (footed bowl)**

Venice, 1500s  
Glass, gilt, enamel  
*Virginia Museum of Fine Arts, Richmond, Arthur and Margaret Glasgow Fund (86.194)*

Upper shelf:



**Saltcellar**

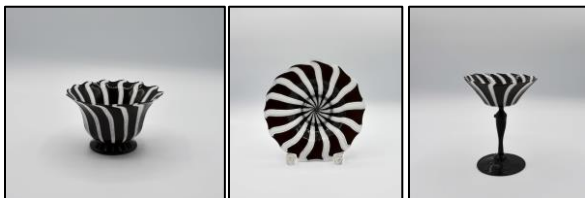
Venice, 1525–75  
Glass with latticinio threading  
*Virginia Museum of Fine Arts, Richmond, Adolph D. and Wilkins C. Williams Fund (86.12)*



**Pieces from Marjorie Post's Renaissance revival service**

Salviati & Co. (Italian, 1859–present)  
Venice, 1920–35  
Glass  
*Gift of Dina Merrill Robertson, 1975 (23.392–397)*

Lower shelf:



**Glassware in Venetian style**

Attributed to Salviati & Co. (Italian, 1859–present)  
Venice, circa 1927  
Glass

*Bequest of Dina Merrill Hartley, 2018 (2018.40.2.1–116)*

Marjorie Post commissioned these two glassware sets (on the lower and upper shelves) from the renowned Salviati & Co. Their design mixes the techniques and traits that made Venetian glass famous: enamel, colored glass, and *filigrana*, incorporating white glass rods into translucent glass. The technique of twisting the rods to create a spiral motif, as in the glassware here, is called *retortoli*.

**Case Label**

CENTRAL EUROPE

The Bohemia region in the current Czech Republic emerged as a center of glassmaking in the Middle Ages. Prior to World War I, Central European glass production, primarily in Austrian-ruled Bohemia, became known for its colored layers, engravings, and cut decorations. Bohemian crystal—glass with a lead content of at least 24 percent, which makes it clearer and easier to cut—gained widespread appreciation and was exported all over the world. During the 1920s and 1930s, Marjorie Post commissioned glassware from Bohemian glassworks while residing in the spa resort Karlsbad, known today as Karlovy Vary.

Upper shelf:



**Tumbler**

Austria, 1820s  
Glass, paint, gilding  
*Gift of Eleanor Close Barzin, 1975 (23.285)*

Gottlob Samuel Mohn (German, 1789–1825) became known for his colorful and translucent enamel paintings on glass. Originally from Dresden, Saxony, in today's Germany, he moved in 1811 to Vienna, where his techniques inspired other painters, including Anton Kothgasser (Austrian, 1769–1851). Work by artists influenced by Mohn typically features monuments or allegorical scenes, as on this tumbler.



**Wine glass**

Lobmeyr Glassworks (Austrian, 1823–present)  
Austria, 1800s  
Glass  
*Gift of Eleanor Close Barzin, 1975 (23.284.1)*



**Tazze**

Bohemia, 1800s  
Glass, gilding  
*(23.418.1–2)*

Lower shelf:



**Footed vase, from a pair**

Bohemia, 1800s  
Glass  
*(23.419.1–2)*



**Covered bowl**  
Bohemia, 1900s  
Glass  
(23.478.1-2)



**Footed vase, from a pair**  
1900s  
Glass  
(23.422.1-2)

**Case Label**

**RUSSIA**

The Russian glass industry only started to establish itself during the 1600s although Russians had been producing glass for centuries. To meet the needs of the imperial court, Russia's rulers initially imported glass from Western Europe. A local glass industry quickly developed, however, after the court invited entrepreneurs to set up glassworks in the country. Hillwood's collection, mainly amassed by Marjorie Post and diplomats in the Soviet Union, features hundreds of pieces produced by St. Petersburg glassworks, especially the Imperial Glassworks Manufactory, and several private factories.

**[Left side of case]**

**Upper shelf:**



**Goblet engraved with double-headed eagle and lid**  
Probably Bohemia, circa 1690  
Glass  
(23.224.1-2)



**Goblet with portrait and cipher of Empress Anna Ivanovna (r. 1730-40)**  
Lamburg Glassworks (Russian, 1704-35)  
Russia, 1730-35  
Glass  
(23.2)



**Goblet with cipher of Empress Elizabeth (r. 1741-61) and lid**  
St. Petersburg Glassworks, mid-1700s  
Glass  
*Gift of Madame Augusto Rosso, 1968 (23.476.1-2)*



**Goblet with cipher and portrait of Empress Catherine II (r. 1762–96)**

Russia, 1762–96

Glass  
(23.223)

Engraved with a double-headed eagle, the goblet at the far left is the oldest piece in the Russian glass collection at Hillwood. In the 1700s, most Russian presentation goblets were engraved with a double-headed eagle to symbolize the state, the cipher of the monarch, or the ruler’s profile as seen on the other three goblets.

Lower shelf:



**Vase**

Imperial Glass Manufactory (Russian, 1777–1917)

St. Petersburg, 1830–40

Glass  
(23.39.1–2)

Lower shelf on stand:



**Three perfume bottles**

Russia, 1840s

Glass  
(23.83.1-2; gift of Madame Augusto Rosso, 1966, 23.459.1-2; 23.85.1-2)

These colored-glass pieces were created by adding various substances, typically metal oxides, to the glass melt. Colorants for glass include cobalt oxide, for blue; gold chloride, for red; manganese dioxide, for purple; copper compounds, for green, blue, or red; and even uranium oxide, for fluorescent yellow and green. The coloring of the large blue vase results from the superposition of two layers of glass—one blue and one clear—and the blue surface being cut using an abrasive wheel to create the decoration in relief and the color contrast between the layers.

[Right side of case]

Upper shelf on stand:



**Decanter**

Russia, 1840s

Glass  
(23.84.1–2)



**Decanter decorated with playing cards**

Workshop of Terebenev & Co. (Russian, active 1840s-50s)

St. Petersburg, 1840-50

Glass  
(23.80.1–2)



**Decanter with bird image**

Possibly Imperial Glass Manufactory (Russian, 1777–1917)  
Russia, 1850-75  
Glass  
*Gift of Madame Augusto Rosso, 1968 (23.461.1-2)*

Over the course of the 1830s, new transfer printing techniques enriched the options for elaborate surface decoration. Konstantin Terebenev and Pavel Semechkin developed one such technique in Russia and shared it with the Imperial Glass Manufactory. The two men also opened their own workshop, Terebenev & Co., which became known for its transfers enriched with gilding.



**Double-walled beaker**

Bakhmetev Glassworks (Russian, 1764–present)  
Alexander Petrovich Vershinin, workmaster (Russian, 1765–1828)  
Nikolsk, Penza Province, Russia, circa 1815  
Glass, gold, paper, straw, wood, moss, lichen, adhesive, paint  
*Museum purchase, 2003 (23.500)*

This beaker is an extraordinary example of a rarity—a tumbler by the serf artisan Alexander Vershinin with an intricate landscape crafted from paper, straw, wood, moss, and lichen sandwiched between two layers of glass. The crowned monogram suggests that this masterpiece most likely served as a commemorative object. Only slightly more than a dozen similar beakers are known to exist.

Upper shelf:



**Four tumblers**

Russia, 1800s  
Glass  
*(23.46; 23.247; 23.47; 23.480)*



**Goblet with lid**

Russia, 1800s  
Glass  
*(23.104.1-2)*

Lower shelf:



**Vase from a pair**

Russia, early 1900s  
Glass  
*(23.25.1)*





### **Vase from a pair**

Imperial Porcelain and Glass Manufactories (Russian, 1744–1917)  
Petr Ivanovich Krasnovsky, designer (Russian, 1871–?)  
Grigory Omrokov, engraver (Russian, active in the late 1800s–early 1900s)  
St. Petersburg, 1911  
Glass  
(23.128.1)

These decanters, tumblers, and large vases illustrate the variety of glasswork techniques and decoration mastered by Russian artisans during the 1800s and into the early 1900s. To create delicate engravings, they used an abrasive, rotating wheel or a burin, a thin, sharp metal tool. In the mid-1800s, acids and other abrasive substances were applied to cold glass to create surface decoration.

### **Case Label**

#### **FRANCE**

Traditional glass techniques had been long mastered by diverse glassworks and workshops in France when, in the 1600s, the famous Saint-Gobain Manufactory developed a process of casting plate glass onto a table to create large mirrors. The result of Saint-Gobain's ingenuity has been admired for centuries by untold millions as part of the lavish interiors created for Versailles. Large state-owned and privately held glassworks, such as Baccarat, also helped establish France's worldwide reputation for producing magnificent glass art.

#### **Upper shelf:**



### **Tumbler**

France, 1777  
Glass  
*Gift of Eleanor Close Barzin, 1975 (23.307)*



### **Tumbler**

France, 1700s  
Glass  
*Gift of Eleanor Close Barzin, 1975 (23.305)*



### **Tumbler engraved with the Nozay family crest**

France, 1700s  
Glass  
*Gift of Eleanor Close Barzin, 1975 (23.306)*

These engraved tumblers, the oldest pieces in Hillwood's French glass collection, were most likely made to commemorate a marriage.



### **Pair of vases**

Baccarat Glassworks (French, 1764–present)  
Baccarat, France, early 1900s/mid-1900s  
Glass  
(23.434.1–2)

Lower shelf:



**Pair of vases**

France, 1900s

Glass

(23.427.1-6)

**Bowl with cover**



Grachev Brothers, silversmith (Russian, 1848-1917): silver mounts

St. Petersburg, 1900-17: silver mounts

Probably Baccarat Glassworks (French, 1764-present): bowl

Baccarat, France, early 1900s/mid-1900s: bowl

Glass, silver

*Gift of Mrs. Peter M. Rouzitsky, 1977 (23.199.1-2)*

Established in 1764 in eastern France, Baccarat Glassworks became known for the refinement of its crystal cut decorations, as illustrated by these vases. In the late 1800s and early 1900s, the firm developed an international commercial network and began exporting its candelabras and chandeliers all over the world. Some of its creations were sold to luxury goods importers or jewelers, who set them with precious metal. Two magnificent and extremely rare examples of candelabras by Baccarat are displayed later in this exhibition.

**Case Label**

UNITED STATES

The glass industry in the United States firmly established itself in the 1600s. While American glass became famous for its beautiful cut decoration, it is most often associated with glass mechanically pressed in a mold. Developed in the 1820s in Pittsburg, the technique led to the mass production of decorative glassware elsewhere in Pennsylvania as well as in Massachusetts, Ohio, West Virginia, and Indiana. Makers of early American glass often took inspiration from French models.

Upper shelf on stand:



**Sugar bowl**

United States, second half of the 1800s

Glass

(23.170.1-2)



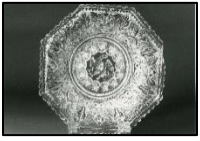
**Mustard pot with spoon**

United States, 1840-60

Glass

(23.190.1-3)

Upper shelf:



**Dish**

Boston and Sandwich Glass Company (American, 1826–88)  
Sandwich, Massachusetts, 1827–40  
Glass  
(23.140)



**Dish**

Boston and Sandwich Glass Company (American, 1826–88)  
Sandwich, Massachusetts, 1800s  
Glass  
(23.169)



**Plate**

Boston and Sandwich Glass Company (American, 1826–88)  
Sandwich, Massachusetts, 1827–40  
Glass  
(23.137.1)

Lower shelf on stand:



**Bowl with cover**

Adams and Company (American, 1861–91)  
Pittsburgh, 1888  
Glass  
(23.153.1–2)



**Plate**

United States, 1860–80  
Glass  
(23.201.3)



**Pitcher**

Richards and Hartley (American, 1866–94)  
Tarentum, Pennsylvania, before 1870  
Glass  
(23.159)

Lower shelf:



**Alphabet plate**

United States, 1800s  
Glass  
(23.157.1)



**Plate**

United States, 1800s  
Glass  
(23.173.1)



**Plate**

United States, 1900s  
Glass  
(23.174)

## Section Label

### GLASS AND FURNISHINGS

As glassmaking techniques evolved and interest in lavish pieces of furniture grew, manufacturers turned to glass crafted in unique ways to produce and decorate furniture and homewares. From the late 1700s to the early 1900s, innovative manufacturers incorporated glass into home accessories, such as colorful large-scale wares and inlaid glass plaques.

#### Label on rail



#### **Radiaver (electric glass radiator and towel warmer)**

Saint-Gobain Manufactory (French, 1665–present)

René-André Coulon, designer (French, 1908–97)

Saint-Gobain, France, 1937–52

Glass, metal, nickel

(2015.9)

This art deco radiator represents one of the captivating results that emerged from imaginative explorations in glassmaking. Saint-Gobain presented examples of glass homeware and furniture, including its Radiaver, at the 1937 Exposition Internationale in Paris, which Marjorie Post attended. Its name is derived from combining the French *radiateur* (radiator) and *verre* (glass). Saint-Gobain had established its reputation for innovation in the 1600s in part by creating the large-scale mirrors adorning Versailles.

#### Label on rail



#### **Footed bowl**

Baccarat Glassworks (French, 1764–present)

Baccarat, France, circa 1860

Glass

(23.413.2; 23.431)

Throughout the 1800s, Baccarat and other glassworks demonstrated their exquisite style and artistry by showcasing extravagant pieces of furniture and other homewares at the world's fairs. This footed bowl, probably an assemblage of a baluster-shaped foot with a large bowl, both of them separately conceived, is similar to glass tables and fountains displayed by Baccarat at the Expositions Universelles in Paris during the second half of the 1800s. Marjorie Post probably acquired this piece in 1937 in Russia, where she used it as a table centerpiece.

#### Label on rail



#### **Desk**

Attributed to the workshop of Heinrich Daniel Gambs (German, active in Russia, 1765–1831)

St. Petersburg, late 1790s

Wood, brass, verre églomisé

*Gift of Dina Merrill Robertson, 1980 (32.26)*

#### Label on rail



**Pair of candleholders**

Moscow, circa 1840

Glass, gilt bronze

*Gift of Madame Augusto Rosso, 1966 (14.245.1-2)*

Label on rail



**Candelabra**

Harrach Glassworks (Bohemian, 1712–present)

Harrachov, Bohemia, now Czech Republic, 1929

Glass, metal

(14.215)

Label on rail



**Table**

Attributed to the workshop of Heinrich Daniel Gambs (German, active in Russia, 1765–1831) and

Jonathan Ott (Austrian, active in Russia, circa 1800)

St. Petersburg, circa 1800

Mahogany, pine, glass, gilt metal

*Museum purchase, 2004 (32.31)*

This table and the nearby desk are inlaid with decorative panels of *verre églomisé*, glass with painting or gilding on the reverse. Typically, this type of glass would have been limited to adorning such small surfaces as jewelry boxes, but Russians in particular appreciated the look, leading inventive Russian artisans to incorporate *verre églomisé* plaques into furniture. A smaller example of *verre églomisé* can be seen on a round box in the last section of the exhibition.



Wall mural: Bildagentur-online/Universal Images Group via Getty Images

Section Label

**ROOTED IN NATURE**

Consisting of simple and abundant nature-made materials, glass objects are often decorated with motifs and patterns derived from the flora and fauna of the immediate environment in which artisans create them. Foliage, flowers, and fruits have been boundless sources of inspiration for artists through the ages, reproduced as meticulous imitations as well as stylized imaginings. The selection of works here speak to this tradition in glassmaking and originate from different cultures and periods.

Case Label

[Left side of case]

Upper shelf:



**Covered cup**

Russia, 1790–1810

Glass

*Gift of Anna Antik in memory of Marie Antik, 1976 (23.254.1–2)*



**Perfume bottle**

Russia, mid-1800s

Glass

(23.82.1–2)

These two pieces are made of so-called milk glass, an opaque white glass, obtained by the addition of an opacifier to the glass melt to cloud it. Originally invented in Venice in the early Renaissance to compete with the bright white of porcelain, milk glass became popular worldwide in the 1800s.

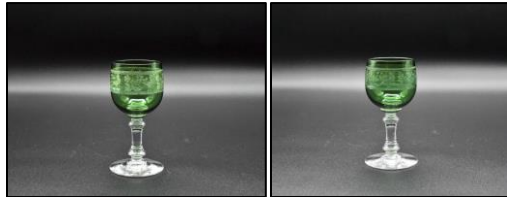


**Decanter**

Russia, circa 1840

Glass

(23.81.1–2)



**Two wine glasses**

Russia, second half of the 1800s

Glass

*Gift of Madame Augusto Rosso, 1968 (23.472.1–2)*



**Decanter**

Russia, 1840–70

Glass

(23.79.1–2)

Lower shelf:



**Paperweight**

United States, 1900s

Glass

(23.185)



**Two ink bottles**

Possibly Whitefriars Glassworks (British, 1834–1980)  
Great Britain, circa 1860  
Glass  
(23.187.1–2; 23.186.1–2)



**Perfume bottle**  
United States, 1900s  
Glass  
(23.188.1–2)

The famous Venetian glassworks popularized the colorful glassware pattern called *millefiori*, or a thousand flowers. To create it, cross-sections of colored glass rods are arranged in a pattern and covered with molten glass that forms a clear casing. The resulting colorful designs evoking flowers adorn objects ranging from small paperweights to large vases.

[Right side of case]

Upper shelf:



**Two snuff bottles**  
Beijing, 1800s  
Glass, jade, metal  
(61.55; 61.54)

Cameo glass consists of several layers of glass being cut and carved to form a decorative relief. In the 1700s, inspired by the traditions of carved jades and gems, Chinese artisans became masters in cameo glass techniques.



**Vase**  
Émile Gallé (1846–1904)  
Nancy, France, early 1900s  
Glass  
(23.191)



**Vase from the collection of Empress Maria Feodorovna**  
Imperial Glass Manufactory (Russian, 1777–1917)  
St. Petersburg, 1912  
*Anonymous Lender (IL2017.1.36)*

Lower shelf:



**Pair of vases**  
Imperial Glass Manufactory (Russian, 1777–1917)  
St. Petersburg, 1914  
Glass  
(23.208.1–2)

These vases exemplify the naturalistic design of the art nouveau period in Europe and how trends and techniques in glassmaking from different countries influenced each other.

Sub-section Label

DEBORA MOORE  
American (b. 1960)

[Image on label]



Photograph by Lynn Thompson

The Seattle-based artist Debora Moore began exploring the beauty of nature through glass in the 1980s. She has traveled the world to study flora specimens, including in Antarctica, the Caribbean, India, and Southeast Asia. Her work presenting flora in glass form furthers a tradition almost as old as glassmaking itself. The exquisite colors and unique properties of glass allow Moore to express a vision of the wonders of nature that surpasses realism, based in reality but also springing from her imagination. Informed by her experience in the 1990s at the Pilchuck Glass School in Washington State, Moore became a resident—the first woman and first African American to do so—in 2005 at the Abate Zanetti Institute, on Murano, the island famed for its glassmaking tradition since the Middle Ages.

The artwork installation here speaks to Moore's fascination with orchids, a passion shared by Hillwood founder Marjorie Post. Please visit the greenhouse to enjoy Hillwood's impressive collection of orchids.

On wall left to right:



**Gigantica Series #9**

Debora Moore (American, b. 1960)  
2010  
Blown and sculpted glass  
*Loan from the artist*



**Blue Orchid Tree**

Debora Moore (American, b. 1960)  
2010  
Blown and sculpted glass  
*Loan from the artist*



**Gigantica Series #7**

Debora Moore (American, b. 1960)  
2010  
Blown and sculpted glass  
*Loan from the artist*





### **Gigantica Series #34**

Debora Moore (American, b. 1960)  
2010  
Blown and sculpted glass  
*Loan from the artist*

In case:



### **Red Lady Slipper**

Debora Moore (American, b. 1960)  
Circa 2012  
Blown glass  
*Loan from Sharon and Steve Huling*

## **Section Label**

### **AT THE TABLE**

Hillwood is home to hundreds of glass vessels used in setting beautiful tables for entertaining guests, whether friends, family, or dignitaries. Some pieces reflect the commemorative function of glassware produced, gifted, and reserved for special occasions, such as engagements, weddings, and even alliances.

## **Case Labels**

[Note: This section of the exhibition gallery has multiple shelves. Each label describes what the visitor is looking at directly in front of them. Here is a rendering to help understand how the labels reflects what is on view on the shelves behind them.]



## **Label on rail**

Upper shelf:



**Wine set (decanter and two glasses)**

Russia, circa 1830

Glass

*Gift of Madame Augusto Rosso, 1968 (23.463.1-4)*



**Pieces from a glassware service**

Russia, 1800s

Glass

*Gift of Madame Augusto Rosso, 1968 (23.465-471)*

**FORMAL SETTINGS**

Over the course of the 1800s, formal table settings among elites became increasingly elaborate, with specialized vessels made to accommodate the always numerous beverages. Diners today would likely find it a challenge to make their way through the intricate settings, laid according to traditional, formal guidelines. All the glasses rarely occupied the table at the same time, but when they did, they were arranged on the right side of each plate setting and ordered by ascending height from right to left, progressing from those for liqueurs, wines, water, and finally to champagne.

[Image on label]



Breakfast room at Hillwood, 1960s

Photograph by James R. Dunlop

Lower shelf:

**1. CHAMPAGNE**

Sparkling wine epitomizes celebration and lavish entertainment in many cultures. Though most such wines are commonly called champagne, only that made from grapes grown in France's Champagne region can claim the name. Champagne and other sparkling wines are usually consumed in two types of stemmed glasses: a flute—whose tall, narrow body and small rim preserve the wine's bubbly signature by limiting surface area evaporation—and a coupe, whose shallow, stemmed bowl and wider opening is also suitable for certain cocktails.



**Four champagne flutes**

Russia, 1800s

Glass

(23.41.2, 23.89.1, 23.214, 23.99)



**Champagne flute with engraved monogram of Emperor Nicholas II**

St. Petersburg, 1894–1917

Glass

(23.110.1)



**Two champagne coupes**

1900s

Glass

*Gift of Eleanor Close Barzin, 1975 (23.367.1); Gift of Mrs. Augustus Riggs (23.278.1)*

2. WATER

In a stemmed glass set, the glass for water is usually the largest. A tumbler, a glass without a stem, is also often used for drinking water and consuming other non-alcoholic beverages. Certain cocktails are also best served in a tumbler.



**Water glass**

Russia, 1800s

Glass

*Gift of Madame Augusto Rosso, 1968 (23.466.2)*



**Two tumblers**

Russia, 1800s

Glass

(23.75; 23.76.1)

**3. WINE**

Wine glasses or goblets typically consist of three parts: the bowl, which holds the beverage; the stem, for holding the bowl; and the foot, as a support. In a traditional place setting with a full complement of wine glasses, the vessels are arranged on the right side of the plate and from right to left by ascending height, starting with the smallest glass, for sweet wine or a liqueur, followed by ones for white wine, red wine, and the largest reserved for water.

Depending on a wine's nature and origin, it is sometimes poured into a decanter before being served, to allow it to "breathe," which brings out its flavors.

**Label on rail**



**Decanter**

Europe, 1700s

Glass

Gift of Eleanor Close Barzin, 1975 (23.344.1-2)



**Three tumblers**

France, 1700s

Glass

Gift of Eleanor Close Barzin, 1975 (23.301-303)

These three tumblers from the 1700s feature French salutes to wine drinking and toasts to life: *Le bon vin dissipe mon chagrin* (Good wine dispels my sorrow), *Vive toujours le plaisir et l'amour* (Long live pleasure and love), *Vive la félicité* (Live the bliss).



**Four goblets**

Russia, 1800s

Glass

(23.90; 23.91; 23.92; 23.233)

**4. LIQUEUR AND COCKTAILS**

Glasses for strong, quickly consumed beverages tend to be small. Many cultures serve tiny glasses of a traditional drink, downed in one or two sips, to aid digestion after a large meal. For cocktails, larger glasses, perhaps tumblers or a footed glass, are used to accommodate ice and mixed drinks.



**Decanter and two liqueur glasses**

Russia, 1800-49

Glass

(23.86.1-2; 23.87.1-2)



**Cocktail glasses from Marjorie Post's rooster and fish sets**

United States, 1900s

Glass, enamel

Gift of Mrs. Augustus Riggs, 1975 (23.268.1; F1997.5)



**Cocktail glasses**

United States, 1800s

Glass

Gift of Mrs. Augustus Riggs, 1975 (23.276.1; 23.277.1)

## 5. BOWLS

At some formal meals in centuries past, guests used bowls filled with water to rinse their fingers, especially when a course involved finger food.

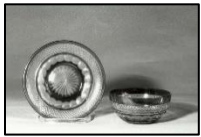


### **Two finger bowls and tumblers engraved with the monogram of Grand Duke Nicholas Mikhailovich of Russia (1859–1919)**

Russia, mid to late 1800s

Glass

*Gift of Madame Augusto Rosso, 1968 (23.453.1-2; 23.454.1-2)*



### **Finger bowl and saucer**

1900s

Glass

(23.424)

Above:



### **Fruit and still life**

Edward Ladell, painter (British, 1821–86)

Great Britain, 1800s

Oil on canvas

*Gift of General Foods, 1978 (51.195)*

## POST FAMILY GLASSWARE SETS

Hillwood houses numerous glassware sets once owned by Marjorie Post and her family. Some of these Post inherited from her father, C.W. Post, founder of the family's food business in the late 1800s. Others Post commissioned for her various homes—among them her New York City apartment and Palm Beach, Florida, estate, Mar-A-Lago—and the U.S. ambassador's residence in Brussels. She also ordered sets for her yacht *Sea Cloud*.

[Image on label]



Dining room at Hillwood, before 1973

Photograph by Fred M. Hublitz

Label on rail

Upper shelf:



**6. Pieces from the C.W. Post glassware service**

Probably Western Europe, circa 1900

Glass, gilding

*Gift of Eleanor Close Barzin, 1975 (23.364–372)*



**7. Pieces from Marjorie Post's rococo revival glassware service**

Probably Western Europe, late 1800s

Glass, gilding

*Gift of Mrs. Augustus Riggs, 1975 (23.263–265)*



**8. Pieces from Marjorie Post's red glassware service.**

Probably Western Europe, 1900s

Glass

*TL2018.4.1–49*

Middle shelf:



**11. Pieces from a glassware service with hunting scenes**

Harrach Glassworks (Bohemian, 1712–present)

Harrachov, Bohemia, now Czech Republic, 1929

Glass

*Gift of Mrs. Augustus Riggs, 1973 (23.255–262)*



**12. Pieces from Marjorie Post's Renaissance revival glassware service for Mar-A-Lago**

Attributed to Salviati & Co. (Italian, 1859–present)

Venice, circa 1927

Glass

*Gift of Dina Merrill Robertson, 1975 (23.392–397)*

[Image on label]



Dining room at Hillwood, 1960s

Photograph by James R. Dunlop



**13. Pieces from Marjorie Post's purple glassware service**

United States, 1900s

Glass

*Gift of Dina Merrill Robertson, 1975 (23.487.1; 23.398–406)*

[Image on label]



Dining room at Hillwood, circa 1959  
Photograph by James R. Dunlop

Label on Rail

[Upper shelf continued]



**9. Pieces from Marjorie Post's red glassware service**

United States, 1900s

Glass

*Gift of Mrs. Augustus Riggs, 1975 (23.278–282)*

[Image on label]



Dining room at Hillwood, circa 1959  
Photograph by James R. Dunlop



**10. Pieces from the Sea Cloud glassware service**

T.G. Hawkes and Company (American, 1880–1959)

Corning, New York, 1935

Glass

*(23.481.1; 23.481.3; 23.481.5–7; Loan from Nedenia Hartley (IL2012.5.43–94); Anonymous Lender (TL2017.3.1-53)*

[Image on label]



Sea Cloud, 1938

[Lower shelf continued]



**14. Pieces from Marjorie Post's green glassware service**

T.G. Hawkes and Company (American, 1880–1959)

Corning, New York, 1934

Glass

(23.483; 2010.21)

[Image on label]



Dining room at Hillwood, circa 1959

Photograph by James R. Dunlop

These multicolored sets reflect Marjorie Post's penchant for setting tables in a vibrant, yet tasteful manner, matching the color of the glassware with that of the porcelain and linen.



**15. Pieces from Marjorie Post's black and white glassware service for her New York apartment**

Attributed to Salviati & Co., (Italian, 1859–present)

Venice, circa 1927

Glass

*Bequest of Dina Merrill Hartley, 2018 (2018.40.2)*



**16. Pieces from Marjorie Post's yellow glassware service**

Attributed to Salviati & Co., (Italian, 1859–present)

Venice, 1900s

Glass

*Gift of Dina Merrill Robertson, 1975 (23.387–391)*

Label on Rail

**RUSSIAN IMPERIAL TABLE SETTINGS**

As a collector of works of art related to Russia's Romanov dynasty (r. 1613–1917), Marjorie Post amassed a large selection of glassware sets that once adorned the lavish tables in the imperial palaces and residences of St. Petersburg, capital of the Russian Empire, and its outskirts. Glass candelabras and candleholders set amid and around these exquisite settings accentuated the beauty of the table decoration. Candles not only serve to add warmth to a room, but they also create a festive ambience, with the moving parts of glass candelabras reflecting light around the dining space. The sets and candleholders here were produced in St. Petersburg glassworks and illustrate the stylistic and technical evolution of Russian glassmaking from the 1700s to the early 1900s.



Middle shelf:



**17. Goblet from a service for Empress Elizabeth (r. 1741–61)**

St. Petersburg glassworks  
St. Petersburg, 1743–61  
Glass  
(23.7)



**18. Pieces from the banquet service for the Romanovs**

Imperial Glass Manufactory (Russian, 1777–1917)  
St. Petersburg, after 1824  
Glass, enameled gold foil  
(23.116–118; 23.120–126)

**Label on Rail**

Above:



**Fruit and still life**

Edward Ladell, painter (British, 1821–86)  
Great Britain, 1800s  
Oil on canvas  
*Gift of General Foods, 1978 (51.200)*

On adjacent wall:



**Still life**

William Hughes, painter (British, 1842–1901)  
Great Britain, 1879  
Oil on canvas  
*Gift of General Foods, 1978 (51.189)*

**Middle shelf continued**



**19. Pieces from a service for the countryside imperial residences**

Imperial Glass Manufactory (Russian, 1777–1917)  
Ivan Alekseevich Ivanov, designer (Russian, 1779–1848)  
St. Petersburg, after 1823  
Glass  
(23.58–65)



**20. Pieces from the cottage service for the Peterhof imperial countryside residence**

Imperial Glass Manufacturing (Russian, 1777–1917)

St. Petersburg, after 1829

Glass, enamel, gilding

(23.50–53; 23.55; 23.57)



**21. Decanter from the Derzhava (imperial yacht) service**

Imperial Glass Manufacturing (Russian, 1777–1917)

Ippolit Antonovich Monigetti, designer (Russian, 1819–78)

St. Petersburg, 1871–73

Glass

Museum purchase, 1988 (23.479.1–2)

Label on Rail

Middle shelf continued



**22 Pieces from the service celebrating the Romanov tercentenary, 1913**

Imperial Glass Manufacturing (Russian, 1777–1917)

Lavr Orlovsky, engraver (Russian, active 1898–1917)

St. Petersburg, 1912–17

Glass

(23.129.1; 23.129.4)

Upper shelf:



**Three candleholders**

St. Petersburg, circa 1840

Glass, gilt bronze, marble

Gift of Madame Augusto Rosso, 1970 (14.247); Gift of Madame Augusto Rosso, 1968 (14.246.1–2)

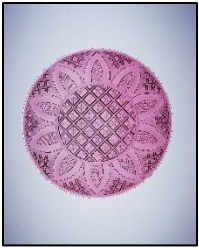


**Pair of candelabras**

St. Petersburg, circa 1800

Glass, gilt bronze, marble

Gift of Madame Augusto Rosso, 1968 (14.241.1–2)



**Pieces from Grand Duchess Olga Nikolaevna's Service**

Imperial Glass Manufactory (Russian, 1777–1917)

St. Petersburg, circa 1846

Glass, silver

*Museum purchase, 2008 (2008.9.1–2); Anonymous Lender*

**CELEBRATE, COMMEMORATE, TOAST**

Many glasses, and sometimes an entire set, would be commissioned by families or friends to celebrate or commemorate an important event, such as an engagement or a wedding, often signified by the inclusion of a monogram, coat of arms, or crest on the vessels. Other glasses might be produced as commemorative items and perhaps bear an inscription or image relevant to the event or a person. Vessels with portraits of rulers were generally produced for coronations, jubilees, or elections. Regardless of the occasion, the celebration called for a toast.

Lower shelf rear:



**Red vase**

Imperial Glass Manufactory (Russian, 1777–1917)

St. Petersburg, 1881–94

Glass

*Anonymous Lender*

This ball-shaped vase is a late 1800s revival of Russian traditional cups used for toasts at ceremonial dinners.

**Label on Rail**

Upper shelf:



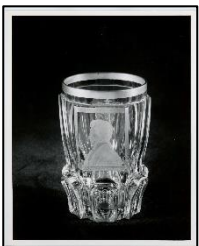
**Tumbler and goblet with portrait of Empress Alexandra Feodorovna of Russia**

Attributed to the Imperial Glass Manufactory (Russian, 1777–1917)

St. Petersburg, 1840–50

Glass

(23.43; 23.36)



**Tumbler with portrait of a Shchulepnikov family member**

Russia, 1800s

Glass

(23.250)



**Plate with portrait of President George Washington**

Boston & Sandwich Glass Company (American, 1826–88)

Sandwich, Massachusetts, 1827–40

Glass

(23.141)



**Plate with portrait of President Ulysses S. Grant**

Adams and Company (American, 1861–91)  
Pittsburgh, 1885  
Glass  
*Gift of Mrs. Augustus Riggs, 1975(23.270)*



**Plate with portrait of President James Garfield**

United States, 1880s  
Glass  
*(23.149)*



**Dessert plate commemorating the liberation of Berlin, 1813**

Imperial Glass Manufactory (Russian, 1777–1917)  
Fedor Petrovich Tolstoï, designer (Russian, 1783–1873)  
St. Petersburg, 1836–40  
Glass, yellow silver chloride stain  
*(23.206)*



**Covered jam jar**

Russia, 1814  
Glass, gilt metal  
*(23.234.1–2)*



**Liqueur bottle, champagne flute, and tumbler**

Attributed to Bakhmetev Glassworks (Russian, 1764–Present)  
St. Petersburg, 1814–30  
Glass  
*(23.209.1–2; 23.215; 23.243)*



**Goblet with lid**

Attributed to the Imperial Glass Manufactory (Russian, 1777–1917)  
St. Petersburg, 1814–30  
Glass  
*(23.21.1–2)*

Through inscriptions and images, these six glass objects commemorate the victory of the European coalition led by Emperor Alexander I of Russia against Emperor Napoleon I of France which resulted in the occupation of Paris in 1814.



**Small plate with representation of the Bunker Hill Monument**

Boston and Sandwich Glass Company (American, 1826–88)  
Sandwich, Massachusetts, circa 1840  
Glass  
(23.139)

The Bunker Hill Monument in Charlestown, Massachusetts, commemorates one of the major battles of the American Revolutionary War (1775–83), fought in 1775.



**Commemorative champagne coupe of the French-Russian Alliance, 1891–94**

Daum (French, 1878–present)  
Nancy, France, 1893  
Glass  
*Museum purchase, 2001 (23.499)*



**Commemorative tumbler for the 1896 coronation of Emperor Nicholas II of Russia**

Daum (French, 1878–present)  
Nancy, France, 1896  
Glass  
(23.111)



**Commemorative tumbler for the visit of Nicholas II of Russia to France**

France, 1896  
Glass  
(23.112)

These three vessels speak to the strong alliance built between France and Russia during the late 1800s and early 1900s. French glassworks produced commemorative pieces to celebrate state visits in both countries. Some objects, like the champagne coupe and tumbler by Daum, were rare and distributed to officials as gifts, while others, such as the nearby tumbler, were mass-produced as souvenirs for the public.

Lower shelf:



**Goblet**

Attributed to the Imperial Glass Manufactory (Russian, 1777–1917)  
Russia, 1800–1833  
Glass  
(23.35)

The engraving on this goblet depicts a cupid shooting an arrow at two birds kissing on an altar. This iconography refers to a union, likely related to the monograms of the couple on the other side of the bowl.



**Tumbler with unidentified coat of arms**

Probably France, 1700s  
Glass  
*Gift of Eleanor Close Barzin, 1975 (23.304)*



**Green wine glass with monogram**

Attributed to the Imperial Glass Manufactory (Russian, 1777–1917)  
St. Petersburg, 1777–96  
Glass, silver  
(23.17)



**Goblet with the Koslov family's coat of arms**

Probably Russia, 1870–90

Glass  
(23.482)



**Goblet with the Golitsyn family's coat of arms**

Imperial Glass Manufactory (Russian, 1777–1917)

St. Petersburg, 1800s

Glass  
(23.127)



**Goblet with the Kolokoltsov family's coat of arms**

Maltsov Glassworks (Russian, 1756–present)

Dyatkovo, Russia, 1860–70

Glass, enameled gold foil  
(23.37)



**Champagne flute with the Meller-Zakomelsky family's coat of arms**

St. Petersburg, 1810–40

Glass, enamel

(23.32.1)



**Goblet with Poland's coat of arms**

Probably Poland, 1800s

Glass  
(23.231)



**Covered tumbler with portrait of Emperor Alexander I of Russia**

St. Petersburg, 1814–20

Glass  
(23.246.1–2)



**Mug with portrait of Empress Elizabeth Alexeievna of Russia**

St. Petersburg, 1814–30

Glass, gilding, enamel  
(23.240)



### **Decanter and liqueur glass with portrait of Emperor Nicholas I of Russia**

Attributed to the Imperial Glass Manufactory (Russian, 1777–1917)

St. Petersburg, 1840

Glass

(23.198.1–3)



### **Tumbler with portrait of Prince Frederick of the Netherlands**

Attributed to Baccarat Glassworks (French, 1764–present)

Baccarat, France, 1830–35

Glass

(23.29)

### **Section Label**

#### **MORE LIGHT!**

The development of glassmaking in Western Europe—and especially the mastery of lead glass or crystal in the 1600s to make it perfectly transparent—literally brought a new sparkle to lighting fixtures. Pieces of crystal cut to form prisms were added to chandeliers and candelabras to enhance and reflect light in a room. While they were a less-expensive replacement for the rock crystal pendants previously in use, crystal chandeliers and candelabras became a symbol of luxury and lavish entertainment. English, French, Italian, and Eastern European glassworks became famous for their lighting fixtures with magical effects enhanced by colored crystals.

### **Sub-section Label**

Overhead:



### **Chandelier**

Russia, circa 1790

Glass, gilt bronze

(14.9)

At right and across room:



### **Pair of candelabras**

Baccarat Glassworks (French, 1764–present)

Baccarat, France, late 1800s/mid-1900s

Glass, metal

(14.221.1–2)

These two candelabras were first documented in Marjorie Post's collection in the 1930s and have been in storage for decades. The model for these magnificent examples of the Baccarat Glassworks' mastery was originally displayed at the 1867 Exposition Universelle in Paris. According to Baccarat's historians, Emperor Alexander II of Russia commissioned a candelabra (probably with 24 lights), a table, and a fountain after visiting the exposition. Designated as model CD 225 by Baccarat, the candelabras' original design came with twenty-four, eighteen, or twelve lights. Hillwood's candelabras have twelve.

### **Sub-section Label**

Upper shelf:



**Candelabra from a pair**

Late 1800s–1900s

Glass

*Gift of Dina Merrill Robertson, 1975 (23.386.1–2)*

Middle shelf:



**Candelabra from a pair**

England, circa 1820

Glass, gilt bronze

*(14.218.1–2)*



**Candelabra from a pair**

England, circa 1820

Glass, gilt bronze

*(14.217.1–2)*

Lower shelf rear:



**Candelabra from a pair**

Russia, circa 1820

Glass, gilt bronze

*Gift of Madame Augusto Rosso, 1968 (14.242.1–2)*

Lower shelf front:



**Candelabra from a pair**

England, circa 1820

Glass, gilt bronze

*(14.220.1–2)*



**Candelabra from a pair**

1800s

Glass

*Gift of Mrs. Augustus Riggs, 1975 (23.266.1–2)*





**Candelabra from a pair**

England, circa 1820  
Glass, gilt bronze  
(14.216.1–2)

The second candelabra from these pairs is on view in the nearby display.

**Section Label**

**IS THAT GLASS?**

Glass has been used in sometimes unexpected ways. Due to its transparent and colorful properties, glass pieces in the form of beads, glitter, and paste stones—that is, glass imitations of gemstones—have for centuries been used as adornment for precious objects and accessories. Beadwork features in many cultures, with beads made from a variety of materials. With the development of European glassmaking and the advent of colonialism, the mass production of glass beads as an item of trade became a lucrative way for Europe to exploit the African and American continents’ many resources, including their gold, ivory, and people, whom the Europeans enslaved.

With so many practical qualities, glass as a material has inspired multiple and still-evolving concepts, shapes, and motifs in contemporary art and design, as it demonstrates here in dialogue with historic pieces from Hillwood’s collection.

Lower shelf:



**Box**

England, late 1600s  
Wood, beads, brocade, paper  
(34.51)

This beadwork casket’s adornment features hunting scenes including a horn player, a young couple, a man, and a woman with a lute against a luxurious floral background. While the diverse instruments depicted being played might allude to some type of musical allegory, the presence of the couple suggests the box was made to celebrate a marriage.

**Sub-section Label**

**JOYCE J. SCOTT**

American (b. 1948)

Based in Baltimore, Maryland, Joyce J. Scott is a multifaceted artist and educator known for her art performances and diverse artworks exploring and questioning cultural stereotypes. Exposed to beadwork at a young age, Scott began exploring the medium in the 1970s and focused on the peyote stitch. Scott also developed a particular interest in the beauty and color of blown glass. She attended the Pilchuck Glass School, in Washington State, and has also held residencies in Murano. The nearby sculpture illustrates Scott’s use of glassmaking and peyote stitching, inspired by diverse cultures, including that of Native Americans.

Upper shelf:



**Him**

Joyce J. Scott (American, b. 1948)  
2006

Blown and hand-painted glass, peyote-stitched glass beads  
*Loan from Jacqueline Tibbs Copeland and René Copeland*

[Image on label]



John D. and Catherine T. MacArthur Foundation

**Case Label**

**IMITATING GEMSTONES**

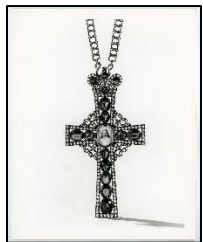
Imitation stones have been popular since antiquity. Although purely decorative, they can sometimes deceive. In the 1700s, new techniques led to the invention of cut transparent paste stones, called strass, an imitation of cut diamonds. Several objects in this case illustrate the use of paste stones as adornment in various sizes and colors to impart the impression of luxury.

Upper shelf:



**Medallion with God the Father and the Holy Ghost**

Moscow, 1800s  
Enamel, silver, paste stones  
(15.16)



**Bishop's pectoral cross and chain**

Grigory Pankratev, jeweler (Russian, active 1874–1908)  
Russia, late 1800s or early 1900s  
Silver, enamel, glass paste  
(12.120)



**Clock with figure of a scissors-grinder**

London, 1800s  
Enamel, silver, paste jewels  
(16.28)

Lower shelf:



**Busts of Emperor Franz Joseph and Empress Elizabeth of Austria**

Attributed to Harrach Glassworks (Bohemian, 1712–present)  
Harrachov, Bohemia, now Czech Republic, circa 1879  
Glass  
(23.130.1–2)



**Empress Catherine II of Russia as Minerva**

Attributed to the Imperial Glass Manufactory (Russian, 1777–1917)  
Maria Feodorovna, designer (Russian, 1759–1828)  
St. Petersburg, late 1700s  
Glass paste  
(23.27)



**Round box**

Charles-Raymond Granchez, Au Petit Dunkerque proprietor and luxury merchant (French, active in Paris, late 1700s)  
Paris, late 1700s  
Gold, verre églomisé, silver  
(11.17.1–2)

This box is an exquisite example of verre églomisé, painting or gilding on the reverse of a glass sheet.



**Emperor Paul I of Russia in profile**

Attributed to the Imperial Glass Manufactory (Russian, 1777–1917)  
Maria Feodorovna, designer (Russian, 1759–1828)  
St. Petersburg, late 1700s  
Glass paste, silver  
(23.28)

Label on rail



**Afternoon or evening dress**

New York, 1947–50  
Silk taffeta, beads  
(48.100)

Label on rail



**Pair of women's evening shoes**

Frank Brothers (American, active 1910s–40s)  
New York  
Silk satin, metal, rhinestones (paste), leather, wood  
(49.90.1–2)

(49.90.1–2)



**Afternoon or evening dress with jacket**

Bèla Ross, Inc., of Oldric Royce, Inc., designer (New York, active 1941–65)

New York, 1959-62

Raw silk satin, silk acetate, glass beads, plastic beads, fur  
(48.124.1-2)

**Label on rail**

KAREN LAMONTE  
American (b. 1967)

Working between the United States and the Czech Republic, artist Karen LaMonte is best known for her enigmatic, life-size sculptures in marble, bronze, ceramic, and glass.

After exploring different glass techniques, including blowing and casting, LaMonte traveled to Prague in 1999 on a Fulbright scholarship to study Bohemian traditions of glassmaking and to further explore cast glass techniques. There she created her first major work—a dress absent the wearer. She continued researching clothing during a fellowship in 2007 in Japan, where the beauty of kimonos served as a new inspiration. Focused on clothes rather than the bodies they cover, LaMonte’s works are also inspired by the poetic painting of Whistler and by music. This is especially the case in her Nocturnes and Etudes series, the latter consisting of small-scale sculptures.

To see more sculptures by Karen LaMonte, please visit the second floor of the mansion.



**Nocturne 1**

Karen LaMonte (American, b. 1967)

2015

Cast glass

*Courtesy of the artist*

**[Image on label]**



Photo: Martin Polak