

1976/8
SHELF
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*Adventure
in
Swedish
Glass*



Adventure in Swedish Glass

*16 artists from
Kosta-Boda and Orrefors*

An exhibition from Svenska Slöjdföreningen
The Swedish Society for Industrial Design.



In February, 1968, the Australian State Galleries welcomed the exhibition "Design in Scandinavia", which had its premier in the Western Australian Art Gallery. Comprising of glassware, furniture, tapestries, jewellery and domestic items from the Scandinavian countries the exhibition proved very successful throughout its Australian tour.

Again it is with much pleasure that the Australian Gallery Directors' Conference present to the people of Australia the exhibition "Adventure in Swedish Glass", a collection of glassware which has been especially assembled over the last two years for this tour. It is hoped that this Swedish exhibition will serve as an artistic and cultural interchange between our two peoples.

We feel sure that the fine skills and exquisite craftsmanship of these designers, their sensitive imagination and highly developed knowledge of their materials will give great pleasure to the Australian public, as well as help our own designers to progress in this field.

This exhibition is assisted by grants from the Swedish Institute, Stockholm, and the Craft Board of the Australian Council for the Arts, to both of whom we are indebted. Support and assistance has also been gratefully received from the Ambassador for Sweden, Mr. Per Anger.

"Adventure in Swedish Glass" will be exhibited at Galleries in Australia during 1975 and 1976.

Frank Norton,
Australian Gallery Directors' Conference
February, 1975.

Acknowledgments

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Exhibition commissioner:
Lennart Lindkvist

Exhibition designers:
Jan Dranger and Johan Huldt, Innovator Design

Spotlights designed by:
Per Sundstedt, KostaLampan

Catalogue
Editor: Lennart Lindkvist
Photographers: Sten Robert, Johan Selbing, Owe Wallin, Rolf Lind, Ola Terje
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Swedish Glass

The Old Times

We know that glass was manufactured in Sweden as early as the 16th century. Immigrant masters founded industries, most of them shortlived, which provided the exclusive material to the court and the upper class. It was not until the last half of the 17th century that a more Swedish production was started. In 1676, an Italian founded a glass works in Stockholm, which came to be known as the Kungsholm Glass Company. Its history was long and successful—it lasted until 1815. Its production was mostly of luxury items. At first Italian models were used, later inspiration came from Germany and Holland, only some few designs can be considered purely Swedish. But there began to be a good supply of Swedish glass workers.

The company was most famous for its engraved glass. This was also based on foreign models, but there is a special Spartan—or should we say Swedish?—charm in the rather shallow but often elegant engraving. Such as a goblet with a proudly gleaming North Star that “knows no setting”. Rich farmers and merchants in Skane, Sweden's southernmost province, could satisfy their need of glass from a works of their own, active at the end of the 17th century and for almost a hundred years after that. Engraved glass was popular. The production in Skane had a particular character. It was folksy, naive and simple, with homely flowers and leaves in the decoration.

During the 18th century, a number of new companies were founded which manufactured both or-

dinary bottle glass, more elegant useful pieces and magnificent decorative works. In 1742, manufacture was begun at Kosta, today Sweden's oldest still active works. Here, as at other places, there were manufactured many types of footed glasses, which were used, dependent upon the size, for wine or snaps, as well as small covered and footed bowls, usually with handles and with magnificent tops to the covers.

Today the Swedish glass companies are concentrated in the forested central Swedish province of Smaland, placement which goes back to the 19th century, when the number of Swedish glass works increased sharply. Technical developments made possible greater and greater production and a better and better assortment. Pressed glass made its appearance in Sweden in the 1830s, and new methods of decoration were used. The production of glass took on international standards. The return to previous periods so common in the art of that day was reflected in the art of glass, too. It was also the era of the large sets of highly cut crystal. Around the turn of the century (1900), there came a renewal of the applied art in general. The demand of the times was for expression free from the limitations of history, based on sound craft traditions, and this demand was also found in glass. In Sweden, it was mostly the painter, Gunnar G:son Wennerberg who created colorful flashed glass. He and a couple of other artists, however, made only a few one-of-a-kind pieces, so that we cannot speak of any thoroughgoing renewal.

The Birth of Modern Swedish Glass

The birth date of modern Swedish glass came somewhat later. In 1916, the painter Simon Gate was employed at the Orrefors plant, which had made its first uncertain attempts at producing glass in 1898. In 1917, the painter Edward Hald also came to Orrefors, and in the same year their col-



Edwin Ollers for Kosta: Green-tinted bowl with lid, 1917.

league, Edvin Ollers, began working at Kosta. The Swedish Society for Industrial Design had been actively proposing that artists take jobs in industry, and the result was to prove highly successful. Both everyday glass and art glass were given new designs.

First came the graal technique. Along with one of the masters at Orrefors, Gate worked out a technique of flashed glass in which the pattern is not in separated layers, but in some almost mysterious way inside the sides of the vessels. So the technique was christened the graal technique, referring to the vessel holding the blood of Christ. The figured patterns, when blown, became whirling and alive. Hald later made elegant compositions with geometric elements.

Perhaps the most urgent job for the newly employed artists was to arrive at good everyday glass in a price class that would allow even poor people to get beautiful glasses. Ollers solved the problem by working with colored soda glass. In greenglowing and consciously bubbly mass he arrived at rustic forms with primitive charm. Applied curlycues livened up glasses and carafes, but the 18th century covered bowl was also in his collection. Gate and Hald made the most of the possibilities of glass finished by the blower. They also made an important contribution to the field of table glassware at Orrefors' subsidiary, Sandvik. Thin light-weight glasses in smoky brown were produced with great success from the end of the 1910s throughout the 1920s.

International Acknowledgement

Swedish glass blazed into international fame at the World Fair in Paris 1925, largely because of Gate's and Hald's engraved glass. During their first years



Edward Hald for Orrefors: "Fireworks", engraved bowl, 1921.

at Orrefors, they had begun to develop an interest in engraving, a technique which had fallen into disuse. But with the aid of skilful foreign engravers, a group of skilful Swedish engravers was soon trained at Orrefors.

Hald, trained by Matisse, designed light, cunning, unusually narrative decorations. One covered goblet was a Spanish Lady, the bowl her face and the cover a coquettish hat. One bowl was covered with whirling fireworks. In later years, Hald has visited the works for shorter periods—his latest collection was presented in connection with his 90th birthday, in 1973.

Gate's engraved decorations were more monumental. There is a bit of classicism in his women's figures, a theme that recurs often. But perhaps most characteristic of his decoration is its richness

and fertility. The engravings based on his drawings are most often very deep, unlike the pieces Hald did.

In the 1930s a marked change came. Glass as a mass, heavy and light-reflecting, became the foremost means of expression. This is noticeable in the production of both Gate and Hald, as well as in that of their colleagues. Vicke Lindstrand asso-



Vicke Lindstrand for Orrefors: "Pearlfishers", sculpture with engravings, 1931.



Erik Hoglund for Kosta-Boda: Vase and pitcher in grayish green glass with bubbles, mid-1950s.

ciated the heavy, heaving glass with the water masses of the sea, engraving bowls and vases with pearl-fishers. Edvin Ohrstrom made thick graal glass with air bubbles, which gave the technique a new dimension—it became Ariel glass. He also had the glass turned and experimented with new patterns of cutting, as did Sven Palmqvist. At the time, all of them worked for Orrefors.

Kosta employed a number of artists for one or more years Elis Bergh, on the other hand, was constantly employed at the works from the 1930s until the mid-1950s. He expressed himself in individually blown glass and in robust cut patterns. However, his greatest contribution was to tableware, for which he supplied simple "eternal" models. Orrefors and Kosta were not the only glass works; there were Strombergshyttan, Reijmyre, Gullaskruf and Lindshammar, just to name a few to the many. But this is only an attempt to sketch the main characteristics of the tradition behind the glass shown at this exhibition.

Despite experiment with new forms of decoration, such as blasting and previously untried variations

of cutting and engraving, the ideas of simplicity, cleanness and strictness might be said to characterize most of the glass made in Sweden from the 1930s through the middle of the 1950s. The cool and elegant Scandinavian line won acceptance all over the world and became almost sacrosanct. But then something began to happen. The artists opposed perfectionism and the tendency to sterility and routine found in simplicity and cleanness. Erik Hoglund at Boda was probably the one who began the movement. His alternative was the rustic. Colored and bubbly soda glass took on new life, in the same way that Ollers had created his tableware in the 1910s. Ingeborg Ludin "soiled" the fine crystal with informal engraving. Gunnar Cyren



Ingeborg Lundin for Orrefors: Spherical vase, early 1960s.



Gunnar Cyren for Orrefors: "Pop-glasses", goblets in opalized white with striped feet in red, blue and green, 1966.

made cut glass that looked like pressed glass. Today everything seems to be permitted. The Swedish glass of the 1960s and 1970s is like yeasty dough, full of ideas and constantly expanding.

Kosta-Boda and Orrefors Today

Today the advanced glass production is very concentrated, largely to two groups of companies—Kosta-Boda and Orrefors. With 750 employees Kosta-Boda, which also contains Afors and Johansfors, is the largest unit. The size and the age—at Kosta glass has been made for much more than two centuries—don't seem to affect the production at all, that is, the quality is high, but the spirit is young. 50% of the production is exported. Bertil Vallien and his wife Ulrica Hydman-Vallien work at Afors, Signe Persson-Melin, Rolf Sinemark and Monica Backstrom shape the things that leave Boda, Ann Warff and Goran Warff are responsible for a great deal of what comes from Kosta. But Paul Hoff and the free lance designers

Sigurd Persson and Lisa Bauer fill up the team. At Orrefors 500 people are at work. Also half of their production is exported—to more than 60 countries. Lately the team of designers has changed almost completely. Carl Fagerlund, who mainly works with light fittings, is the senior member of the staff. The others are Olle Alberius and Lars Hellsten, Jan Johansson and Eva Englund. The latter joined the design team in 1974. The Dane Henning Koppel, who works in Denmark with silver and china, came to Orrefors as a free lance designer in 1971.

Bertil Vallien was among those who made a great success when the "new" Swedish glass made its appearance. He is one of those who have denied the meaning of handicraft skills. Perhaps mostly for himself and out of a fear of becoming mannered. He has experimented with various techniques, sand moulding and sand blasting. First came bowls and other vessels, then sculptures. Today he also builds entire landscapes. Opaque masses contract with crystal-like structures, rough icy forms with stiffened glass streams—the whole thing in an almost surrealist manner.

Painting on glass is a traditional way of decorating it. But when Ulrica Hydman-Vallien works with glass, she is far from traditional. She is really a ceramist and graphic artist, and to be sure we can recognize in her glass the satirical ceramist, with gossiping women on a sofa and strange animals on little pedestals. Possibly thanks to the glass her fantastic figures glow in a new way and have new dimension. Her things are unconventional, perhaps even strange, but they have an oddly natural feel about them.

We must also call the graal technique traditional, but even so it continues to attract younger artists. Eva Englund is one of those who uses the graal

technique. She too has achieved something new with her dreamlike figures.

Olle Alberius figures roll around and are seen against the clear crystal mass. They are all enclosed in space, where they seem to be purposely disoriented. Not so Paul Hoffs lazily stretching, big-eyed leopard, however. It rests secure, slightly sophisticated, against its dark background. One way to renewal is to put particles of other materials in the glass mass. Monica Backstrom has allowed ordinary paper-clips to lie, glimmering like inaccessible treasures, in the bottom of bowls and plates. She is now making, among other things, eggs and mushrooms, opaque and secretive or light and transparent, sometimes surrounding a network of thin threads.

There are several ways of playing with glass. Rolf Sinnemark made a real pop-art trick a few years ago when he made glass with broken eggs with proper yellows and whites. His new kaleidoscopic landscapes "Solaris" have glass bells stacked up like Russian dolls.

Glass can take on many forms of revelation. "Organic", flowing, alive glass is one kind which both Ann Warff and Goran Warff have made. They both let the glass act itself, running like streams of lava and stiffening into suggestive forms. Sometimes they have used a very complicated technique, as line and brush etching in several processes. The forms of nature are probably more illusion than reality.

Flashed glass is another kind of glass that is popular today. Sigurd Persson has used an entirely opaque, enamel-like variant with little decoration. These glass pieces of his are clear red, orange, yellow or blue, with primitive atavistic signs on it. There is something of natural power in the put on bands—robust black stripes surrounding a bowl, in

others a bird-like form, a primitive cult sign. We don't know their magic meaning. Perhaps they are fertility symbols—the power of growth is close in some of them.

In addition, there is strict, cut crystal. Surprisingly many of today's artists work in this rather formal medium. Henning Koppel has made bowls with cut decoration, and Carl Fagerlund has cut crystal into decorative compositions. Jan Johansson uses a block-like effect in monumental structures with deep cut surfaces.

Some of Lars Hellsten's glass sculptures are also structures, but he allows part of the forms to expand freely, happily and noisily. His glass thus is not strict, but almost baroque and often sensual. This exhibition contains only art glass. The main production of the companies, however, is everyday useful glass objects. For this reason, some designers find change a necessity. They make their contributions in the heavy sector, tableware, and then can play, with a clear conscience, for a while and find outlets for their artistic ideas. Signe Persson-Melin has worked almost entirely with "useful" things. Like her tableware, her art glass is marked by strict consistency. Her pieces give an idea of how everyday Swedish glass looks when it is at its best.

Bold experiments and unusual ideas have opened new ways and carried the Swedish glass tradition forward. It was exquisitely engraved glass which brought Swedish glass its international fame. Lisa Bauer has carried on this tradition nicely. With her sensitively drawn flowers and grass, engraved glass is experiencing a renaissance.

Helena Lutteman

Curator at the Department of Applied Art,
the National Museum of Fine Arts, Stockholm.



The Making of Glass

Glass is a creation of sand, water and fire—three of our basic elements.

The raw materials of crystal are fine sand, potash and red lead. Full lead crystal has a lead content of 30% which naturally makes it very heavy but also brilliant. The melting temperature is about 2600°F. The molten glass must have a consistency like syrup, when the glassblowers start working with it. To visit a glassblowing hall is a fascinating ex-

perience. The tools used are very simple. So much greater the skill required. The twirling glassblowing pipes with the glass still alive, the well balanced movements of the experienced glassblowers, the heat from the furnaces, the colors of the hot glass changing when cooling from red to orange to yellow to clear.

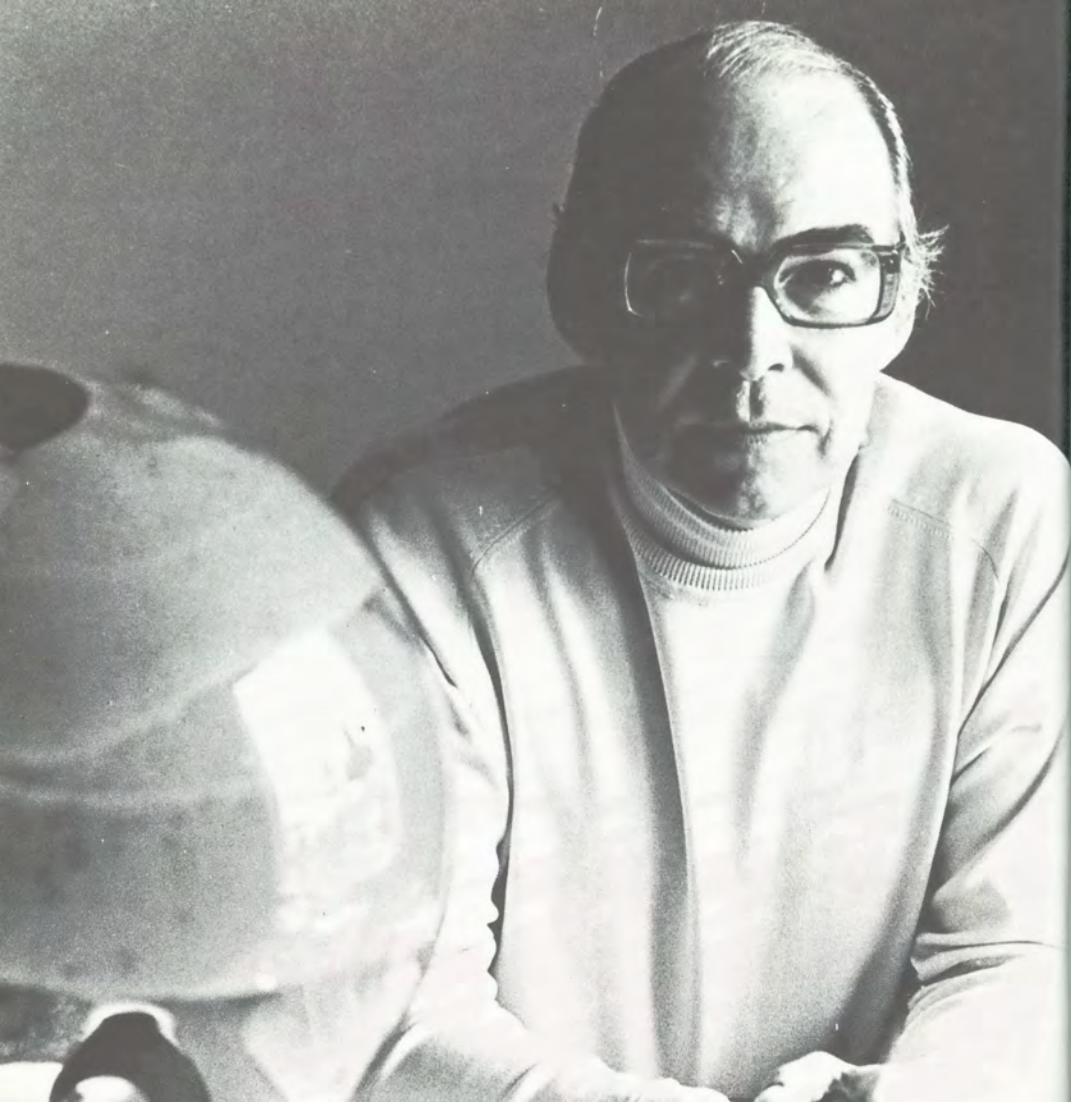
Work is done in teams, called "shops" or "chairs". Each shop has three to eight men. The man

responsible for the team is the master glassblower. The first man gathers the glass on the 1½ metre long iron pipe and levels the lump of molten glass with a wooden scoop, made of alder tree. He hands it over to the next man who blows the glass in a mould of wood or iron. The glass goes then from man to man, each doing his special job—the gaffer, the footmaker, the servitor, the bit-gatherer, the foot and stem gatherer, the teaser and the apprentices. The master glassblower takes care of the most difficult parts of it.

Many items at his exhibition, though, are blown of free hand. The shaping is then done only by using different tongs, pincers and shears.

Other methods of making glass are to cast or press it. Cutting, engraving and adding colors are some way of decorating glass. All methods require highly qualified craftsmen to transform the designers ideas into glass.





Olle Alberius
Orrefors

Born 1926. The Swedish State School of Art and Design in Stockholm 1952—1956. Has worked with various potteries and the Rörstrand porcelain factory. Represented at the National Museum in Stockholm. Study trips all over Europe and the U.S. To Orrefors 1971.

"Eye, fingers—the ringing sound in my ear . . .
from a glowing sphere to captured space . . .
glittering music . . . light—refractions—reflections
a play of water
glass
a frozen symphony"

Olle Alberius

Olle Alberius

15. Spheres with stand, clear crystal with blue spots. Handblown, decoration engraved with a copper wheel. Three spheres varying from 290 x 285 mm to 425 x 280 mm.
16. Spheres in clear crystal with color stripes and bubbles. Handblown, rolled in colored powder when still hot. Four spheres varying from 700 x 360 mm to 1200 x 360 mm.
17. Crystal sphere with orange stripes. Handblown, rolled in colored powder when still hot. 570 x 360 mm.



18. Vases with multi-color decoration. Handblown and hand-sheared in crystal. Five vases varying from 280 x 90 mm to 380 x 125 mm.
19. Dish with black and pink colors. Multi-color technique with cuttings. 45 x 450 mm.
20. Dish in blue colors. Multi-color technique with cuttings. 40 x 460 mm.
21. Dish in blue and white colors. Multi-color technique with cuttings. 60 x 490 mm.
22. Not included.
23. Vase and clear crystal discs on metal stand. Handblown vase with yellow and white spots and cuttings. The discs are cast crystal with cuttings. Vase: 190 x 200 mm. Three discs varying from 375 x 250 mm to 465 x 250 mm.
24. Cut vases in clear crystal. Handblown, with cuttings. 305 x 225 mm.
25. Vases in clear crystal on black base. Handblown, with cuttings and engravings. 400 x 225 mm.
26. Vases in clear crystal with cuttings. Handblown, with cuttings. 275 x 260 mm.
27. Sculptures in clear crystal, solid. Special casting technique. 200 x 245 mm and 200 x 150 mm.





Monica Backström *Kosta-Boda*

Born 1939. The Swedish State School of Art and Design in Stockholm 1959-1964. The City of Stockholm's Artists' Scholarship, the Swedish Society for Industrial Design Scholarship. Commissioned for public environment contract work and contract furnishing. Has had several individual exhibitions at a number of museums. At Kosta-Boda since 1965.

"I want to show you here something of the harmony and balance which exists in nature.

From the egg, the seed, the spore, grows life, movement, the power of life.

Don't look at these things just as 'objects', but rather as symbols taken from the nature which is a part of you and me.

Moss, straw and tarred wood, honest, unpretentious, and at the same time such ingenious materials—these are important for me to put in.

I want you to be more sensitive, to live with life, not construct your own mechanical welfare society. Take time to experience things, to feel your own participation and responsibility. I want you to enjoy the entire process of life.

You are now faced with the decision as to whether nature is to survive or not. What is your decision?"

Monica Backström

Monica Backström

55. Eggs

Metal marvered into the glass. Decorated by acid etching. Six eggs varying from 100 x 70 mm to 400 x 280 mm.

56. Small eggs

Metal marvered into the glass. Decorated by acid etching. Twenty-three eggs varying from 55 x 40 mm to 160 x 110 mm

57. Eggs

Decorated by engraving and acid etching. Eight eggs varying from 130 x 80 mm to 320 x 200 mm. (Note: some consciously broken).

58. Eggs

Colorless glass with glass fibers. Decorated by



56

acid etching. Seven eggs varying from 130 x 90 mm to 400 x 280. (Note: one consciously broken).

59. Mushrooms

White color (opal) marvered into the glass. Decorated by acid etching. Seven mushrooms varying from 180 x 90 mm to 400 x 300 mm.

60. Mushrooms

Decorated by acid etching. Nine mushrooms varying from 310 x 100 mm to 400 x 300 mm.

61. Five Plates

Sheared glass Diam. 530 mm.



59



Lisa Bauer *Kosta-Boda*

Born 1920. The School of Applied Art in Gothenburg, the Swedish State School of Art and Design in Stockholm 1937—1942. Does mainly drawings of flowers and landscapes, illustrations for journals, newspapers and books. Has travelled in Europe and America. Represented in the National Museum, Stockholm. Designs the engravings for Sigurd Persson's glass. Free lance at Kosta-Boda since 1969.

"On the shelves at the Kosta studio, among all kinds of raw glass, vases, bowls and bottles (designed by Sigurd Persson) stands a huge, wild-strawberry glass, footed, more than a meter in circumference. The design was sketched directly on the glass with an alcohol pen, which gives a deceptive effect—it seems quite different when it is engraved. As a pattern the engraver wants a pencil drawing which, with the limitations of the scale of gray, depicts light and shadow, shiny and matted, gouges in the glass, etc. The material used as a point of departure usually is a line drawing in brushwork—sometimes a water color—of plants, often done with the purpose of giving the consumer information.

The problem of getting in your experience of nature and your own personal feeling about the motive goes right through the various steps: chalking, patterning, marking on the glass and finally the work of the engraver."

Lisa Bauer

Lisa Bauer

Engravings by Lisa Bauer on glass designed by Sigurd Persson.

93. "Hare-Clover"

Engraved dish, clear crystal. Diam 400 mm.

94. "Wild Strawberry"

Engraved bowl, clear crystal. 240 x 350 mm.

95. "Blue-Bells"

Engraved bowl, clear crystal. 240 x 255 mm.

96. "Corn" and "Crocus"

Engraved pot and bowl. Pot: 520 x 230 mm.

Bowl: 90 x 200 mm.



96B



94



Eva Englund Orrefors

Born 1937. The Swedish State School of Art and Design in Stockholm—advertising 1959, ceramics 1962. Represented in museums in Europe and the U.S. Participated in "International Contemporary Crafts", exhibition at the Robinson Center, Binghamton, N.Y. 1974. Stockholm City Art Scholarship. Pukeberg Glassworks 1964—1974. To Orrefors 1974.

"I am pleased to be present on Earth. If there were only one human being, flower or bird to whom I could pursue my thoughts that would be enough for me to continue my work. I believe in immortality for everything created.

My own creations don't necessarily have to be beautiful. They may wake somebody up who is not already awake, or perhaps preserve somebody's dreams."

Eva Englund

Eva Englund

45. Blue vases

The special Orrefors graal technique. Three vases varying from 135 x 150 mm to 280 x 200 mm.

46. Red vases

Graal technique. Three vases varying from 220 x 165 mm to 315 x 230 mm.

47. Bowls with roses

Graal technique. 200 x 190 x 215 mm and 205 x 215 x 230 mm.

48. Brown vases

Graal technique. 270 x 215 mm and 310 x 245 mm.

49. Candle cones and bowl

Experimental technique in clear crystal. Two cones: 425 x 190 mm. Bowl: 120 x 170 mm.

50. Dish in brown crystal

Graal technique. 75 x 380 mm.



50



48B



Carl Fagerlund *Orrefors*

Born 1915. The Swedish State School of Art and Design in Stockholm 1940—1943. Lighting architect. Attracted attention for his monumental lighting arrangements in public premises in Sweden and abroad, mainly in the U.S. At Orrefors since 1946.

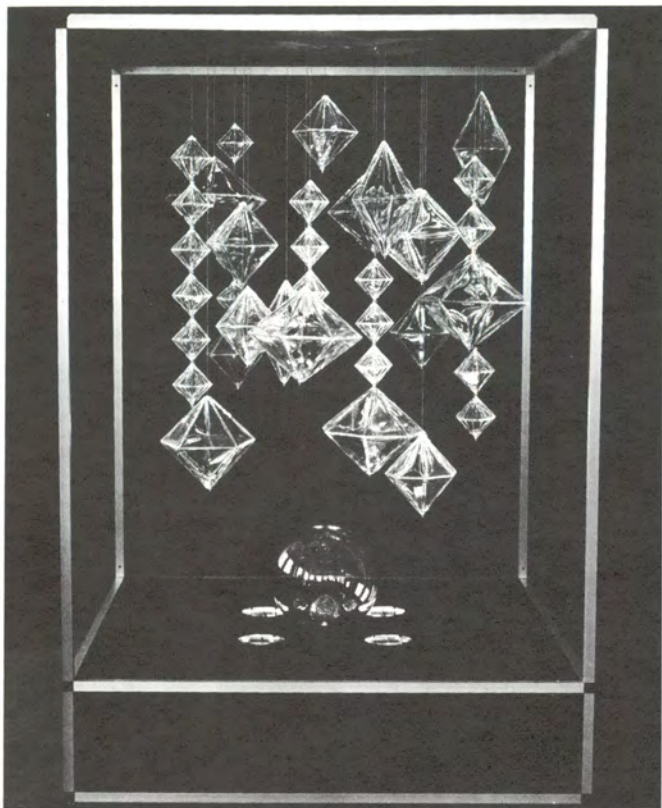
"The birth of glass:
From being a lump of glass on the glassblower's pipe it grows through blowing into a glass bubble. Out of this embryo the wonderful world of glass is created.

But glass needs light to come alive. Therefore glass and light have entered into an indissoluble union.

My sculpture is a synthesis of the birth of glass—from the bubble to the sparkling shapes of crystal."

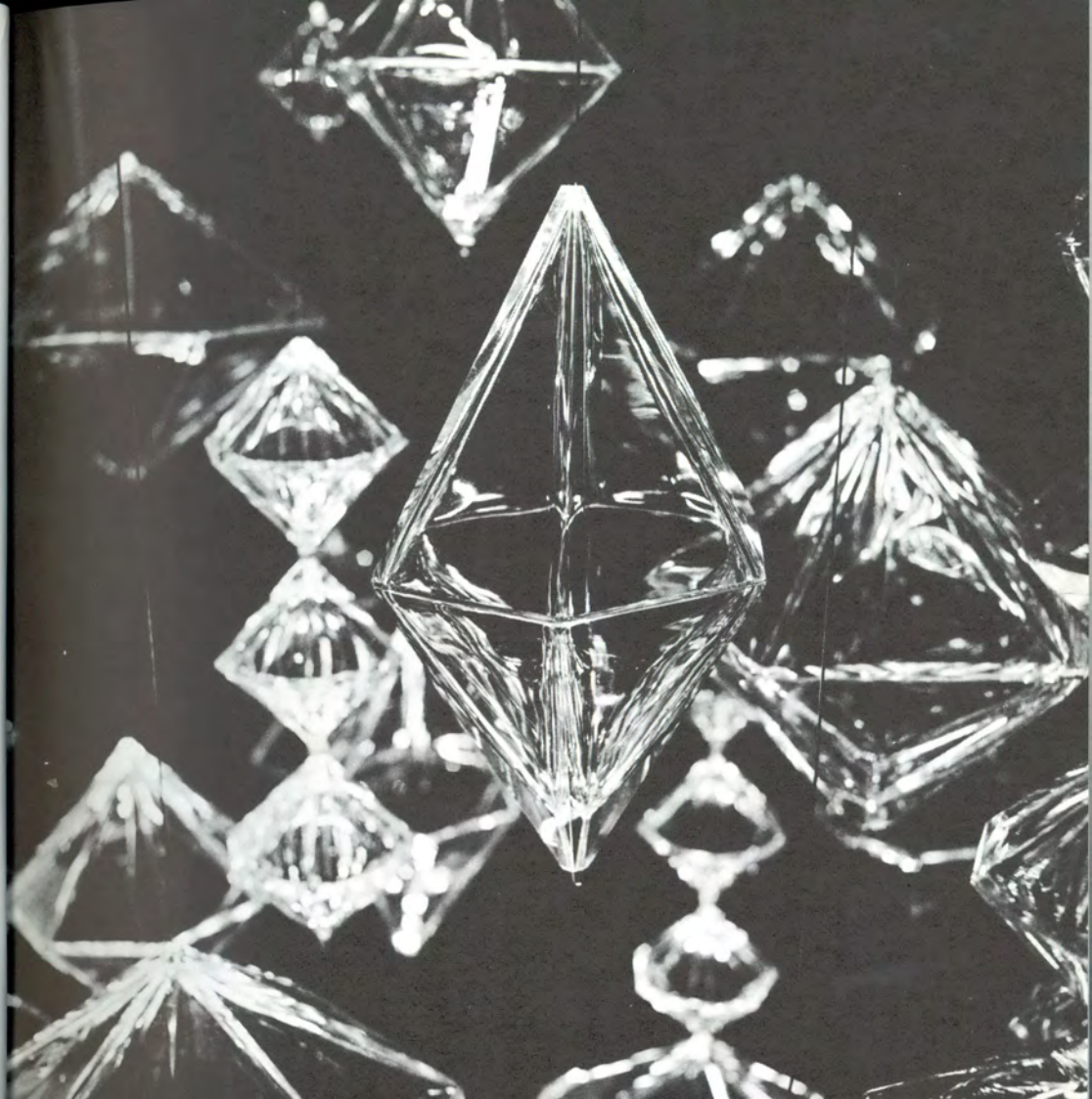
Carl Fagerlund

29. Fantasy with prismatic crystal forms
Handblown and cut crystal pieces. Total height
1900 mm, total width 1260 x 1260 mm.



29

29 detail





Lars Hellsten *Orrefors*

Born 1933. The Swedish State School of Art and Design in Stockholm 1957—1963, sculpture and ceramics. Represented in museums in Sweden and abroad. Royal Foundation Scholarship 1963. Government Scholarships 1969 and 1970. Has worked for Skruf's Glassworks. At Orrefors since 1972.

"Crystal is alive:

I try to catch the elusive character of the crystal mass, from solid, glittering heaviness to airy lightness. To catch a moment of something changing its nature all the time.

Born by fire, animated by light, glass is to me, whenever working with it, always fresh and exciting material."

Lars Hellsten



32—37

30-31 Crystal blocks

Cast crystal blocks with sculpted moulds. Each block measures about 235 x 235 x 105 mm. Total height 930 mm, total width 1250 mm.

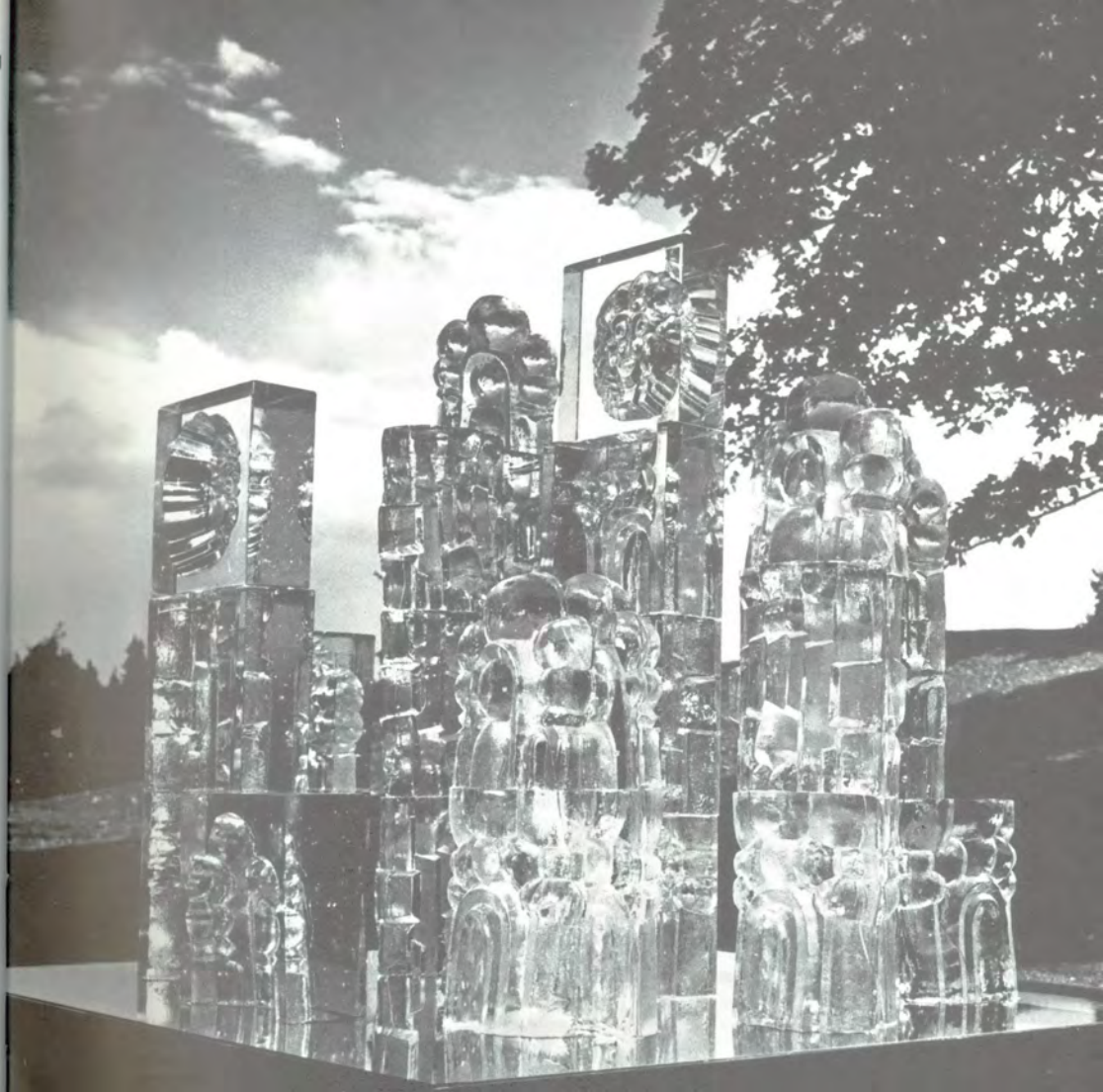
32-37. Crystal leaves

Handblown of three different types:
1/handblown, 2/handblown whereafter they have been permitted to sink down,
3/handblown, negative shape. Sizes varying from 70 x 140 mm to 300 x 390 mm.

38-40. Solid crystal leaves

Cast crystal. Sizes varying from 70 x 140 mm to 215 x 470 mm.

- 41. Blue crystal bowl with crystal leaves
Handblown, with hand-sheared edge. 150 x 530 mm.
- 42. Clear crystal bowl with crystal leaves
Handblown, with hand-sheared edge. 85 x 560 mm.
- 43. Broken blue dish with crystal leaves
Handblown. Diam. 580 mm.



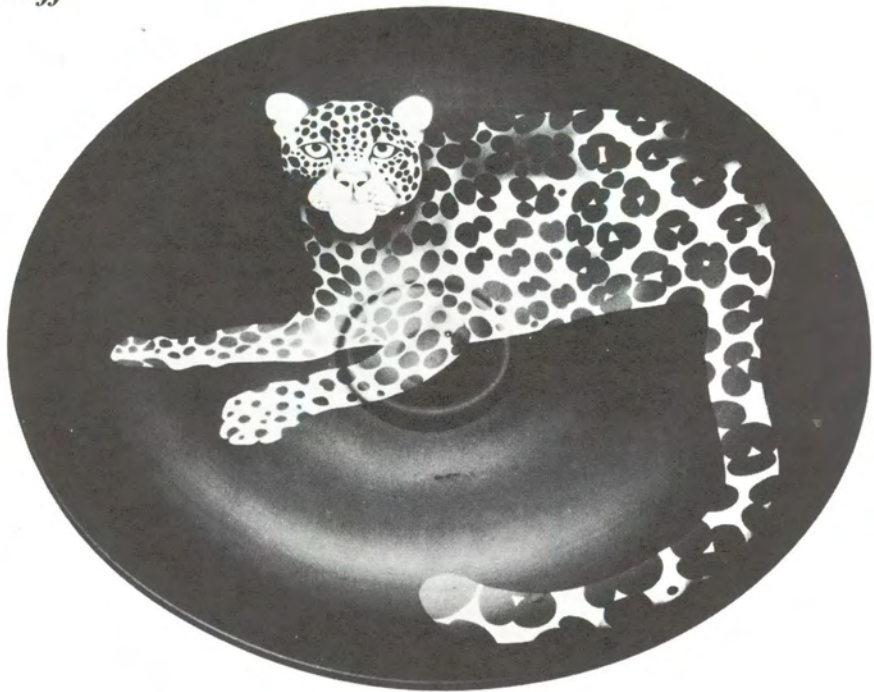


Paul Hoff
Kosta-Boda

Born 1945. The Swedish State School of Art and Design in Stockholm 1963—1969. Employed at AB Gustavsbergs Factories 1969—1974. To Kosta-Boda 1974.

“Glass is made to be experienced with the eyes and the hands—not with words”.

Paul Hoff



84

84. "Jaguar"—plate
Single and double blasted underlay. Diam.
530 mm.
85. "Heron"—plate
Single and double blasted underlay. Diam.
520mm.



87B

86. "Birds"(Jacana jacana)—bowl
Single and double blasted underlay. 200 x
320 mm.
87. "Birds"—plate, "Pigeons"—bowl
Single and double blasted underlay. Plate:
450 mm. Bowl: 170 x 240 mm.



Ulrica Hydman-Vallien
Kosta-Boda

Born 1938. The Swedish State School of Art and Design in Stockholm 1958—1961. Study tours to the U.S. and Mexico 1961—1963. Apart from designing glass, she spends her time painting and drawing and has her own ceramics workshop.

Awarded the 1972 "Young Artist" scholarship. Her works are to be found in the National Museum, Stockholm, in other museums in Sweden and in the collections of H.M. the King of Sweden. As free lance at Kosta-Boda since 1970.

"I want to express something playful, to show another world beyond the usual. I want to paint figures on glass, so they can fly and run, try new wings on new winds, until the bubble bursts."

Ulrica Hydman-Vallien

Ulrica Hydman-Vallien

All glasses are handpainted with glass enamel colors, burned at 600°C.

75. Eleven pink and white ducks

Sizes varying from 110 x 120 mm to 210 x 300 mm.

76. Seven white and pink bottles

"Three Swans in Tropical Sea", "To You Love", "Lonely Swan in the Night", "Blue Birds", "Male Animal in Snow", "Squares in Color", "Squares in Gold and Blue". Sizes varying from 140 mm to 410 mm.

77. Five pink and white cups, white footed bowl, white bowl "Two Princesses"

Cups varying from 175 mm to 210 mm. Footed bowl, height: 290 mm. Bowl: 120 mm.

78. "Summer-sky"—bubble on wood-base

White with yellow, orange and blue butterflies. Height: 420 mm.

79. "Three Graces"—three bowls

White with glass-ons and milliefiore. Height: 160 mm, 230 mm and 240 mm.

80. "Tigerdance"—blue bowl

Height: 220 mm.

81. "Red Horses in the Trees", "Flying Dragons Among the Clouds", "Red Dragons in Anger"—pink bowls, and pink and white cups. Bowls, height: 100, 140 and 170 mm. Cups, height: 270, 285 and 295 mm.

82. "Friendship" and "Playing Monster"

two white bubbles on wood-bases. Heights: 330 x 500 mm.

83. Glass bubble in white

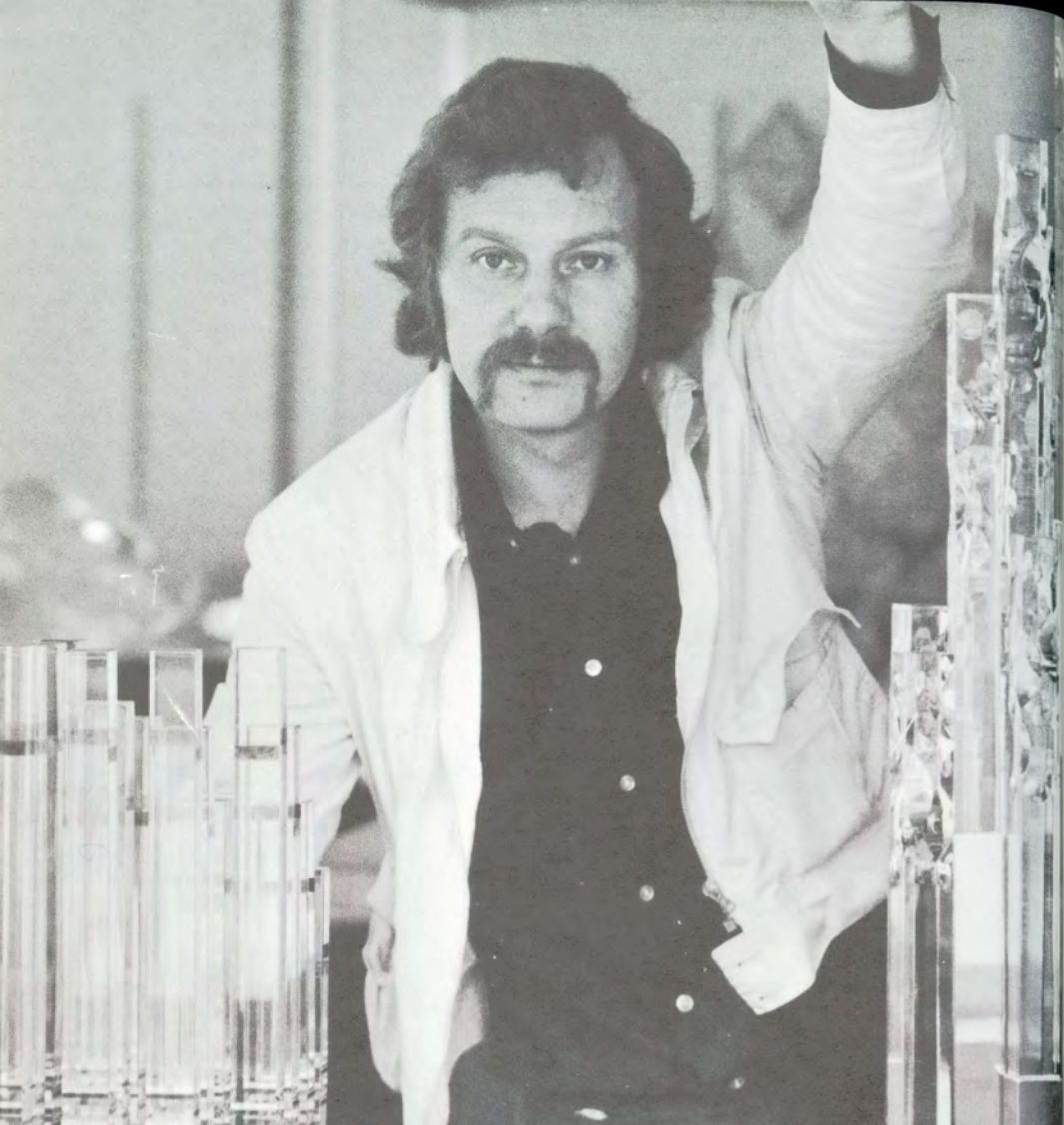
Butterflies handpainted in glass enamel colors. Height: 310 mm.

76



75





Jan Johansson

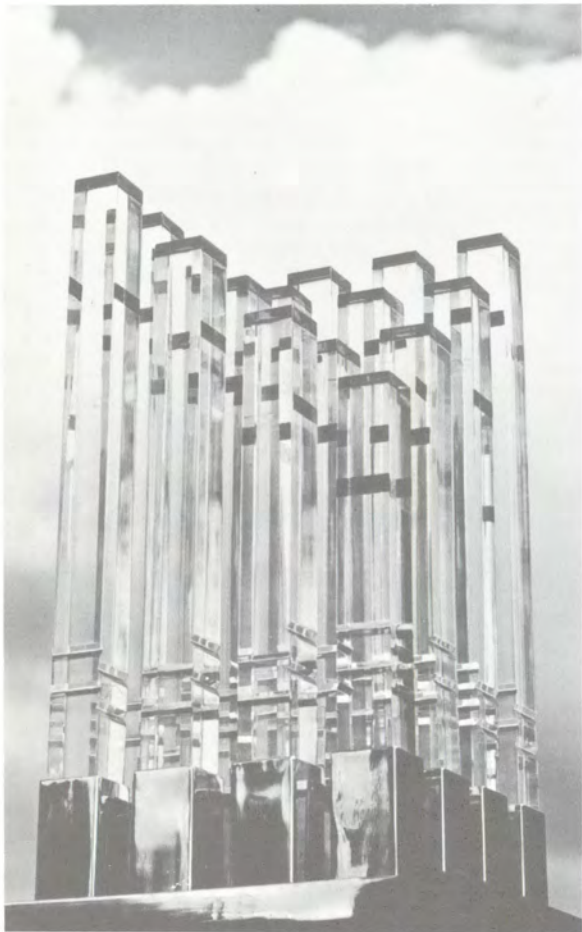
Orrefors

Born 1942. Studies at the Swedish State School of Art and Design in Stockholm. Certified silversmith 1969. Studies in several countries in Europe. At Orrefors since 1969.

"The stars are so big
The earth is so small,
Stay as you are."

JAN JOHANSSON

Quoted from Understanding Media
by Marshal McLuhan.



1. Sculpture in clear crystal
Cast and cut crystal. 225 x 300 x 200 mm.
2. "The Cathedral"—sculpture in clear crystal
Cast and cut crystal. 815 x 295 x 295 mm.
3. Sculpture in clear crystal
Cast and cut crystal with painted stripes. 430 x 295 x 395 mm.
4. Sculpture in clear crystal with color balls
Cast and cut crystal. 390 x 295 x 395 mm.
5. Sculpture in clear crystal
Cast and cut crystal. 480 x 295 x 295 mm.
6. Cut bowl in clear crystal
Handblown and cut. 195 x 340 mm.
7. Cut vases and bowl in dark blue crystal
Handblown, hand-sheared and raw-cut crystal. Vases: 210 x 125 mm and 295 x 170 mm. Bowl: 200 x 275 mm.





Henning Koppel *Orrefors*

Born 1918. The Danish Academy of Arts in Copenhagen, sculpture. Taught by Malfrey in Paris. Works in Denmark with silver for Georg Jensen and porcelain for Bing and Grøndahl. Represented at museums all over the world. Lunning prize 1953, gold medals at the Triennale, International Design Award 1963. Works for Orrefors as a free lance designer since 1971.

"Designing glass is like being married to a very fascinating woman. You love her deeply and you think you know all her good sides as well as her less good ones. You think you know how to handle her, so that your life together will be beautiful—until it turns out that in reality she does exactly what suits her, pretending that she is bending to your will—and so she has always done.

At the beginning you think she is wonderful for ever, but after a few years of marriage you can sometimes become a little annoyed at her and her constant stubbornness.

And then you say to yourself: 'Would you really care to be married to a girl throwing herself at your feet and always complying with your wishes'? Not on your life, you would!"

Henning Koppel

- 8. Cut bowl in clear crystal
Handblown, with a cut decoration. 220 x 375 mm.
- 9. Crystal vase
Handblown. 285 x 410 mm.
- 10. Crystal dish
Handblown. 110 x 500 mm.
- 11. Crystal dish (with grip)
Handblown with cut edge. 60 x 325 mm.

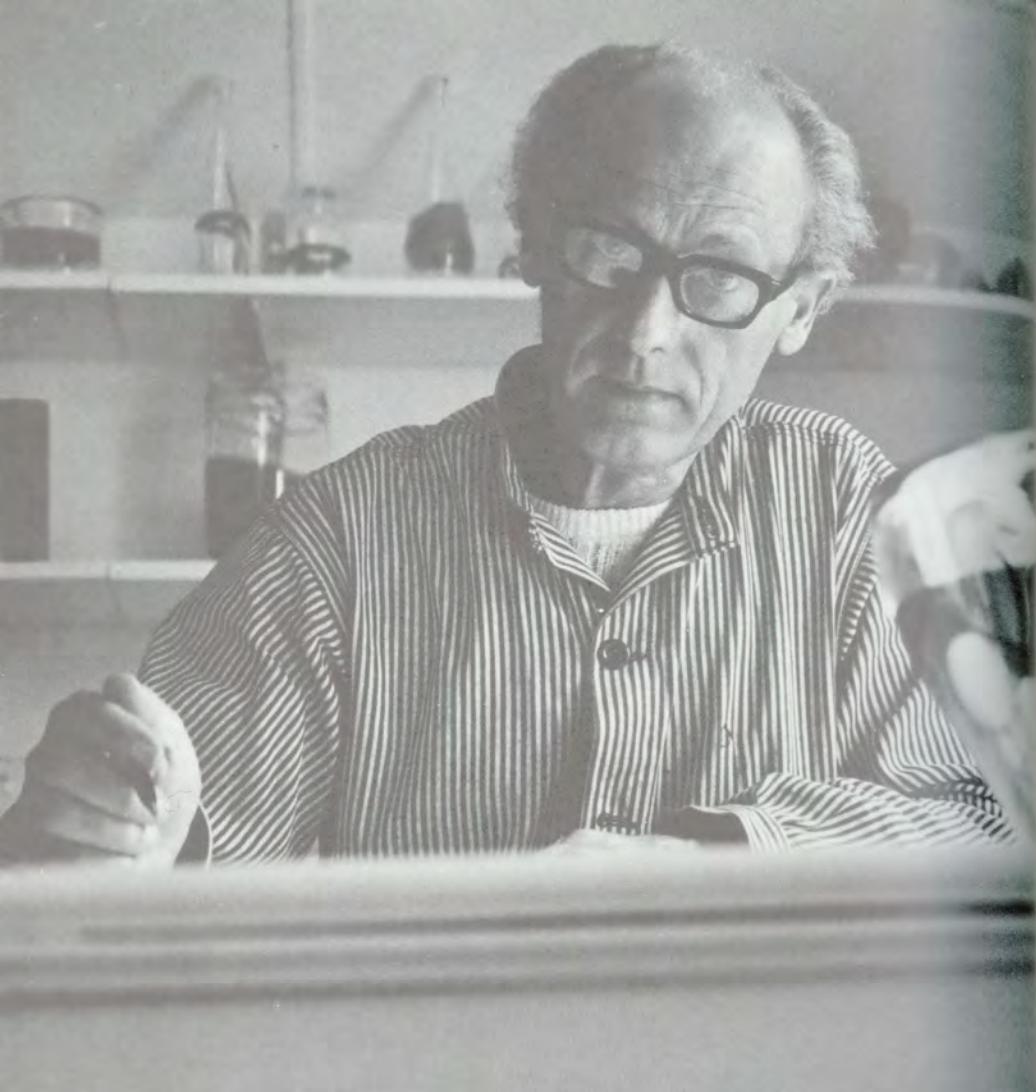


13

- 12. Crystal bowls
Handblown, with experimental decoration. 170 x 275 mm and 185 x 275 mm.
- 13. Crystal dish
Handblown with experimental decoration. 55 x 470 mm.



8



Sigurd Persson

Kosta-Boda

Born 1914. Goldsmith and industrial designer. Academy of Applied Art, Munich, and the Swedish State School of Art and Design 1942. Exhibitions in Havana, Brussels, Oslo, London, New York, Stockholm etc. Medals at the Triennale 1954, 1957 and 1960. The Eugene medal 1970. State award to artists 1967. His works are to be found in the major museums of Europe and the U.S. Works with glass as a free lance designer.

"What is it that is so fascinating? I have long looked at handmade glass as a tempting and enticing field for the imagination, and now after several years of professional work with glass I am completely captivated by the richness of expression which glass gives. There the moment is captured in visible form—glass gives the possibility of watching the second when a thought has matured. But glass is not just that. I like to talk about the three faces of glass. The thick mass which is formed into bodies which polishing can cut into crystalline forms, with reflecting surfaces and glittering cuts, the soap-bubble light, fragile body of glass which seems almost to rise from its base, and strange movements of the syrup-like, flowing glass mass. Together, these three faces give the

possibility of expression, from the most fragile simplicity to the most bombastic richness.

To this add the colors. The opaque ones with their enamel-like character and the transparent ones which can give other dimensions to the glass and visualize thickness and mass—the shut-in air can also do this in the form of holes and bubbles.

In my sculpture, I have worked with describing the miracle of life which we see around us in seeds, grain and sprouts, a form in which the will to life is shown us—if we can see what is visible. I have found that glass also can help me describe this. The shell of the glass can be a shell around a power which lets us feel the tension in things which sprout and grow—and die."

Sigurd Persson

Sigurd Persson

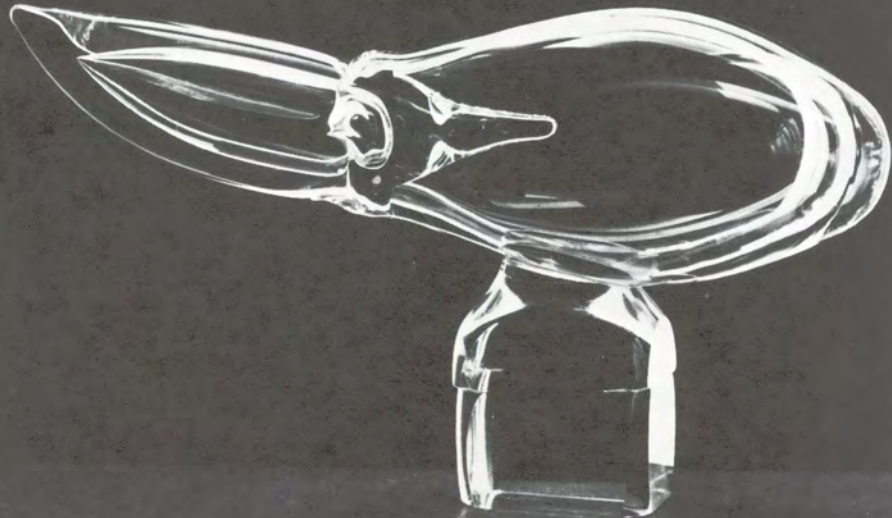
88. Orange Bowl
Underlay with threads in orange. 150 x 310 mm.
89. Blue, opaque bowl and bottles
Underlays with black and green glass. Bowl:
140 x 280 mm. Bottles 190 x 190 mm and 360 x
100 mm.
90. Green, opaque bowls and orange, opaque
bottle
Underlays with black and orange glass. Bowls:
100 x 175 mm and 110 x 160 mm. Bottle: 90 x
75 mm.

91. Green, opaque bowls and green, opaque pot
underlays with black glass.
Bowls: 130 x 220 mm and 180 x 220 mm. Pot:
180 x 140 mm.
92. "Rendezvous", "Inhalation", "Impression"—
sculptures in crystal
190 x 390 x 120 mm, 160 x 150 x 330 mm and 400
x 80 x 80 mm.

91A



92A



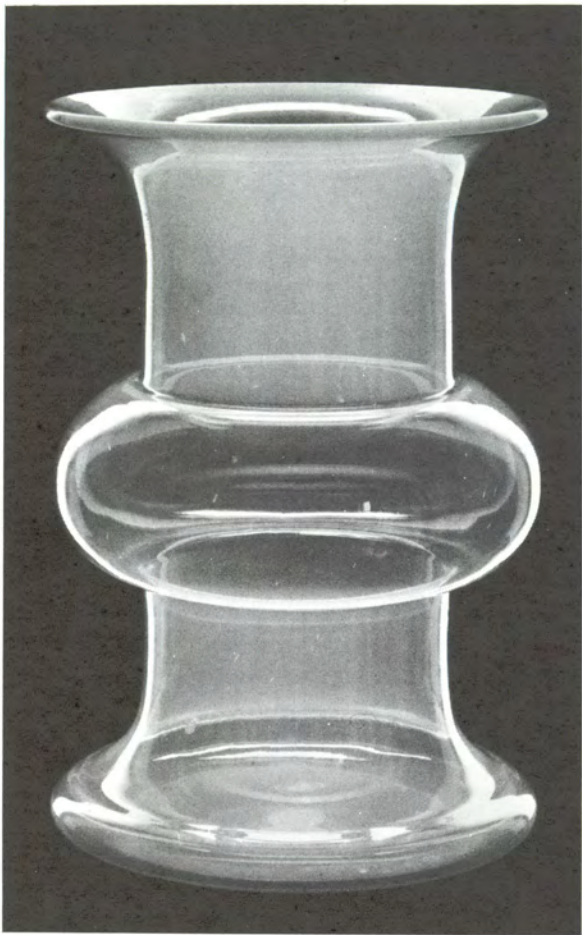


Signe Persson-Melin
Kosta-Boda

Born 1925. The Swedish State School of Art and Design in Stockholm and the Copenhagen School of Arts and Crafts. Well-known ceramist. Winner of the Lunning prize in 1958. Commissioned to perform several furnishing decors in ceramic. Own exhibitions of both glass and ceramics. Designs utility glass for Boda Nova. At Kosta-Boda since 1967.

“What good is glass if it isn't useful.
What good is it if it is only useful.”

Signe Persson - Melin



- 51. Cup, clear with blue lilac rim
285 x 260 mm.
- 52. Vase, opaque
320 x 220 mm.
- 53. Bowls, opaque
150 x 290 mm and 150 x 295 mm.
- 54. Plate, opaque
100 x 415 mm.





Rolf Sinnemark *Kosta-Boda*

Born 1941. The Swedish State School of Art and Design in Stockholm, Sweden-America Foundation scholarship 1965—1966 in Denver, USA. Study tours of Mexico, Greece, Italy and France. Commissioned for public environment contract work. At Kosta-Boda since 1967.

“Solaris!

To me, glass is a mystery, fascinating and magical. You can hold a piece of it in your hand at a certain place. It may seem to be dead material. If you move it, for example, to a place where the light hits it, this piece of glass may be completely changed. You are blinded by it. It gives multi-colored reflections. You can look into it and see that it has movement of its own.

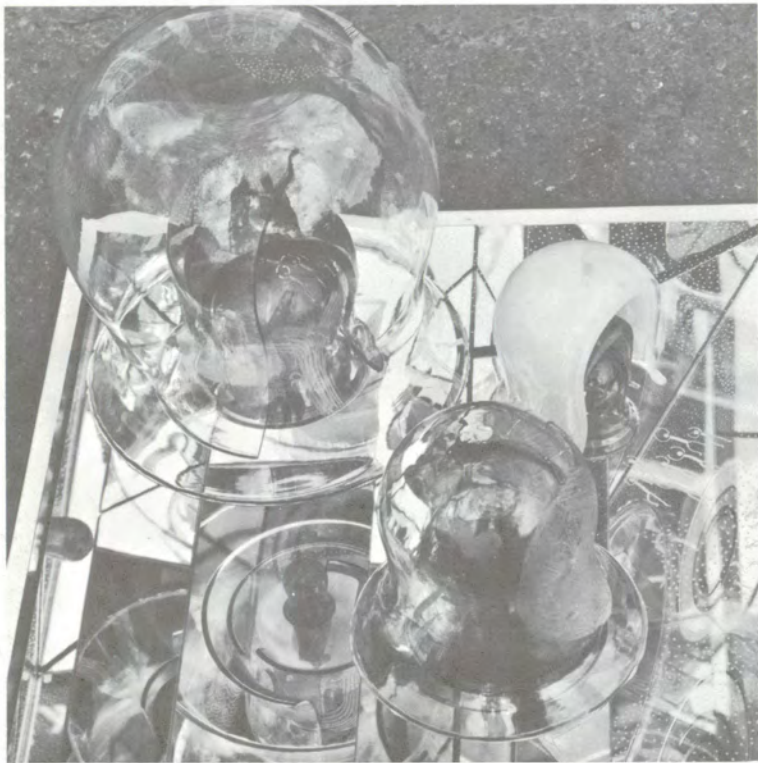
In my world of glass, which I call Solaris, I have wanted to be an observer on a trip through a landscape in which I have broken loose a tiny bit of the enormous cake embracing glass as a material.”

Rolf Sinnemark

Rolf Sinnemark

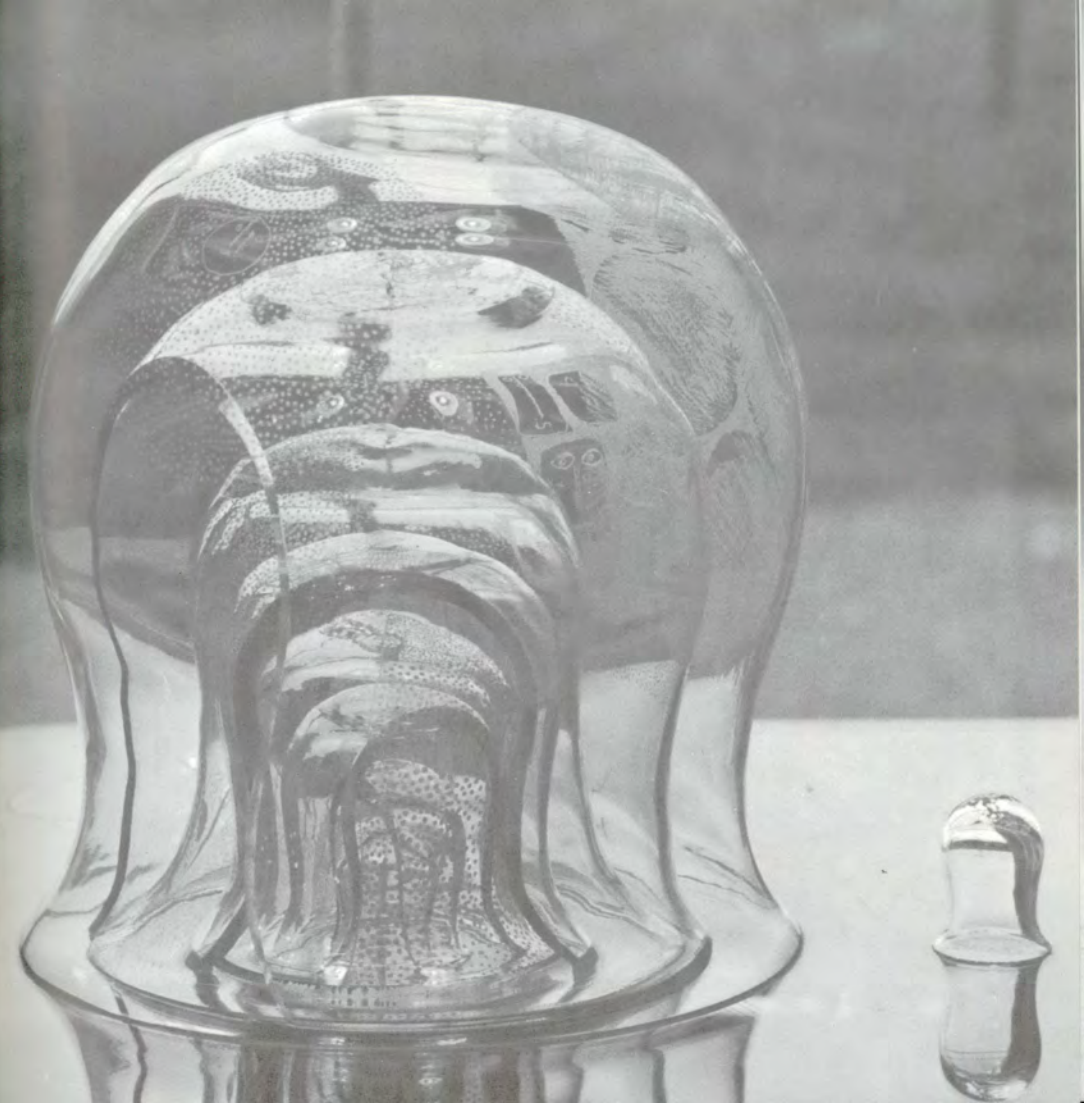
63. "Solaris"—white sculpture on base
500 x 630 x 630 mm.

64. "Solaris"—two green sculptures on base
330 x 630 x 315 mm.

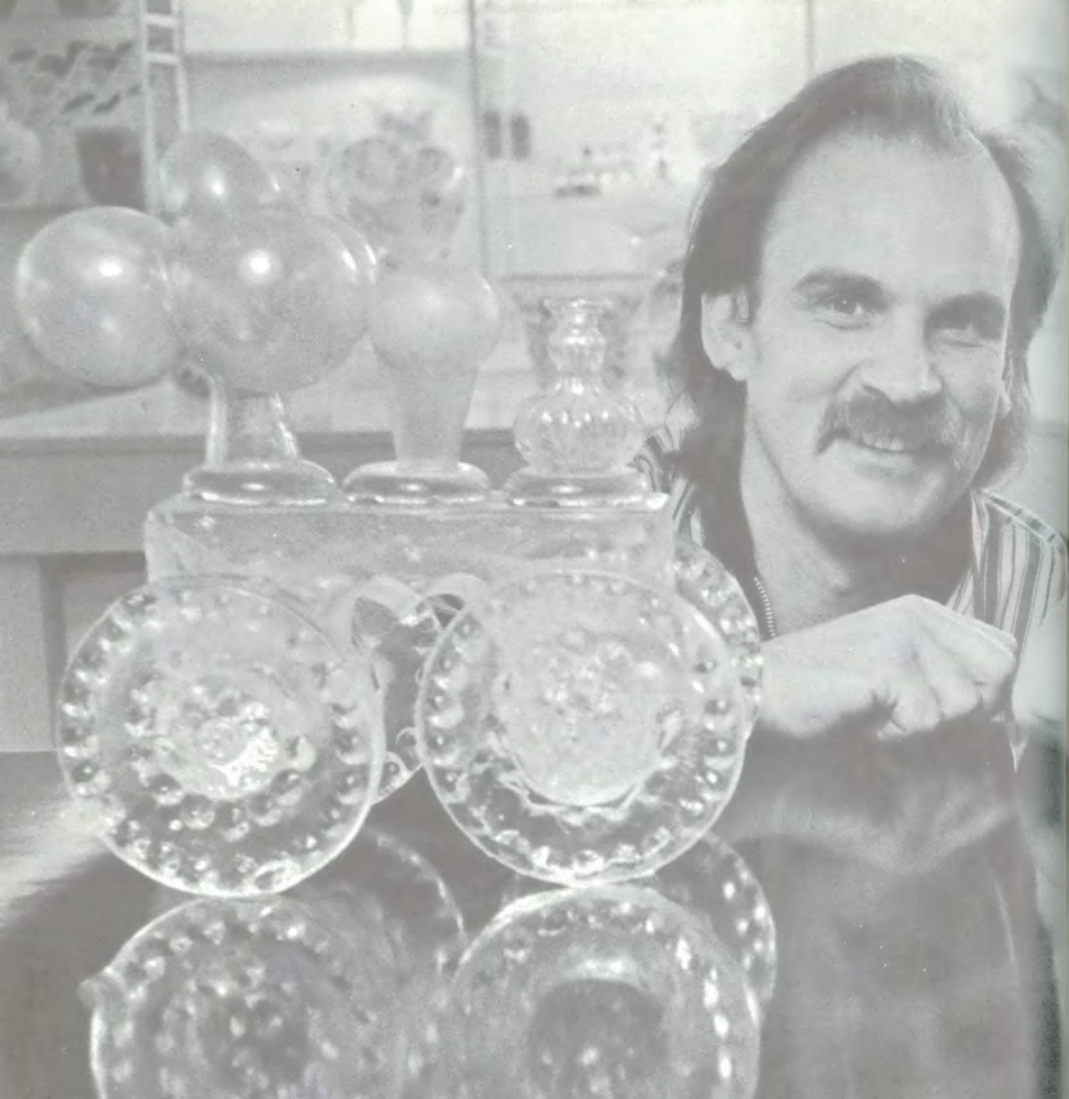


65

65. "Solaris"—sculpture on green base and one
multi-colored sculpture
Base: 500 x 630 x 630 mm. Sculpture: 390 x 315 x
315 mm.



63



Bertil Vallien *Kosta-Boda*

Born 1938. The Swedish State School of Art and Design in Stockholm 1956—1961. Studied and worked in the U.S. 1961—1963 on a royal scholarship. Won the "Young American", the Illum prize and the Swedish State Prize for Artists. Several exhibitions in Sweden and abroad. Public environment contract work, particularly in wrought iron and wood has attracted much attention. Tutor in glass at the Swedish State School of Art and Design. At Kosta-Boda since 1963.

"I see a mystical quality in glass. Melted sand is to become clear glass, live, glowing mass that takes on forms with the help of man's puffing breath . . . A material which you know can be formed, moulded and shaped is so ardent that it is impossible to form directly with the hands. As animate formable . . . soft on the glassworkers pipe . . . appearing fragile and hard is the cooled glass . . . then light takes over and with the help of reflections we can experience the invisibilities in the glass.

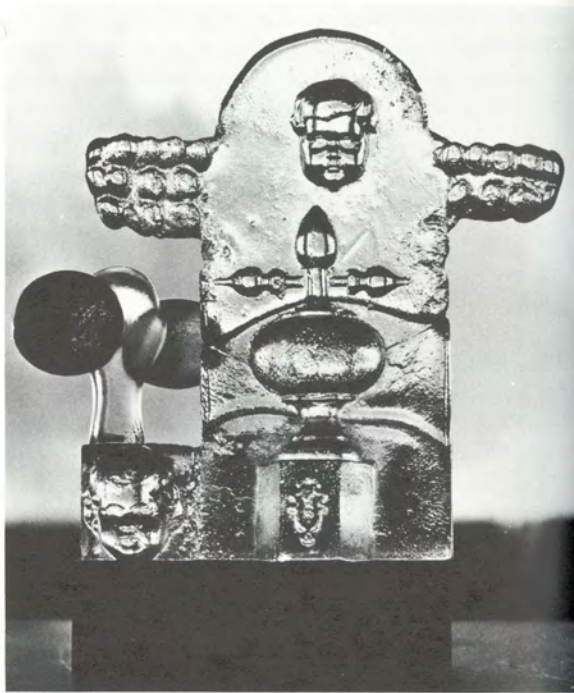
So my wish to this exhibition is to contribute some desolate dream landscapes where the glass will be the captive monument of a utopian population with a poet's thoughts. Possibly frequent the places now and then like a lone sparrow which cautiously grazes the palaces walls. It's all living, you know . . ."

Bertil Vallien.

Bertil Vallien

69

66. "House of the Cosmic Dragon"
Wood and glass. 300 x 630 x 630 mm.
67. "Celestial Journey's End"
Wood and glass. 380 x 630 x 630 mm.
68. "The Passionate Foe"
Wood and glass. 440 x 630 x 630 mm.
69. "Tortilla Flat"
Wood and glass. 400 x 630 x 630 mm.
70. "Stonehenge"
Wood and glass. 560 x 350 x 430 mm.
71. "Toys and Princes"
Sandcast and blown glass. 200 x 160 x 170 mm and 310 x 310 x 170 mm.
72. "Neptune's Merry Garden"
Wood and glass. 260 x 630 x 630 mm.
73. "The Glass Spire Game"
Wood and glass. 300 x 630 x 630 mm.
74. Two "wing"—vases
Free cast glass. 420 x 350 mm and 410 x 470 mm.



67



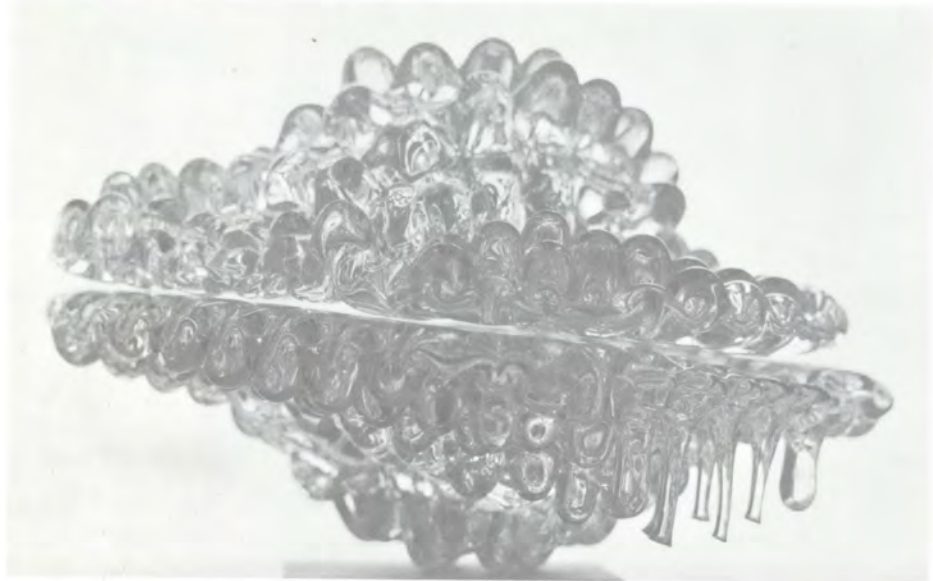


Ann Wärff
Kosta-Boda

Born 1937. Studied graphic arts in Hamburg, Ulm and Zurich. Exhibitions in Stockholm, Copenhagen, Amsterdam, Gothenburg, Malmö, Helsinki, London, New York etc. Together with Göran Wärff she was awarded the Swedish State travelling scholarship in 1967 and the Lunning prize in 1968. They have jointly been commissioned for public environment contract work. At Kosta-Boda since 1964.

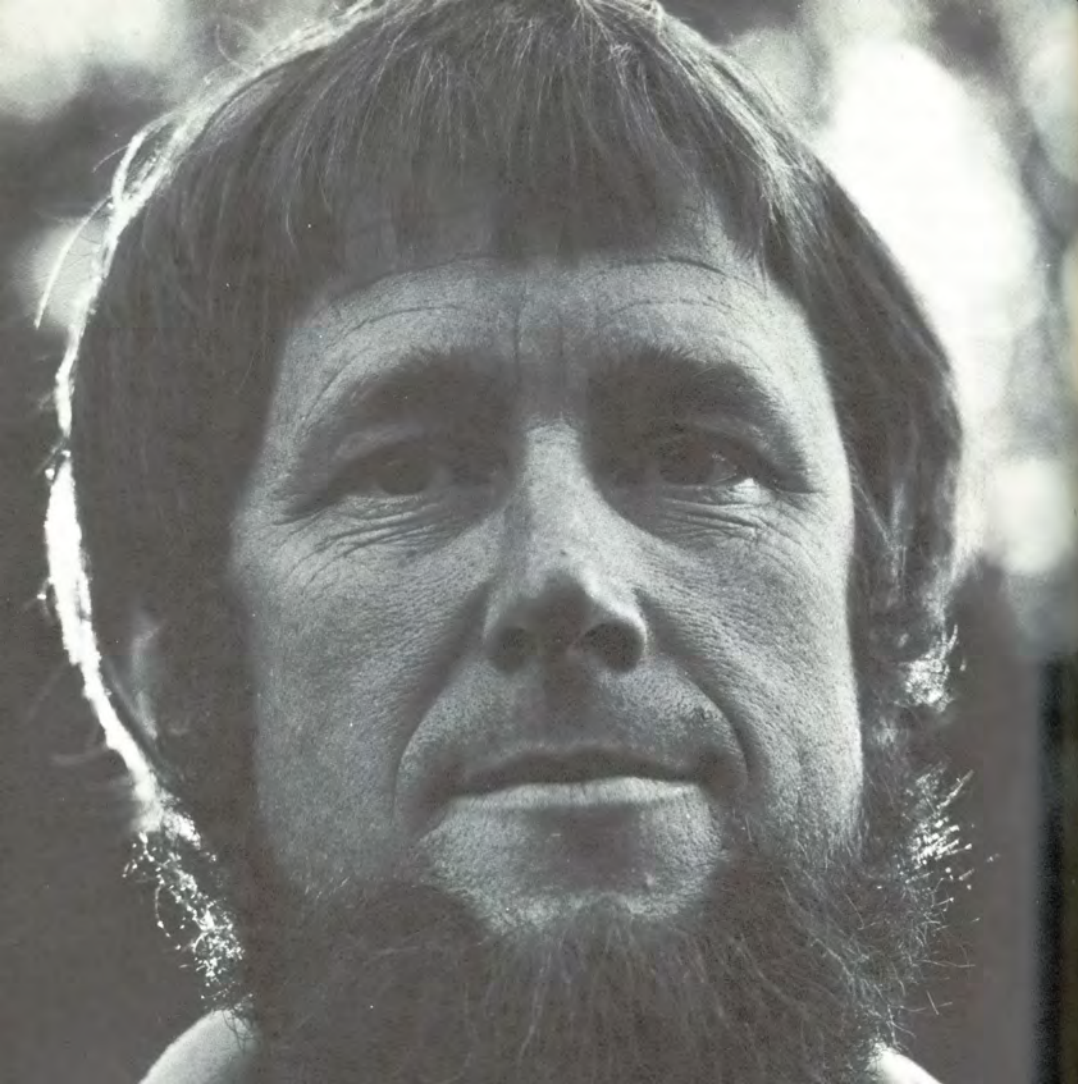
"I really want to take care of the exciting creative potential of glass, listen to the glass itself, its ability to flow, play with the light, intense color. Listen, I want to tell you! Look!"

Ann Wärff



100. "The Garden"—sculpture
Sawn-cut-put-together technique. 400 x 700 mm.
101. "Paysage Organique"—Sculpture
Sawn-cut-put-together technique. 300 x 650 mm.
102. "The Apple Palace", "My Secret Tree"—sculptures
Sawn-cut-put-together technique. Heights: 250 mm and 350 mm.
103. Sculpture
Brava technique. 400 x 500 mm.

104. "The Coronation Feast"—plate and bowl
Line and brush etched in several processes. Diam. 280 mm and Diam. 500 mm.
105. Plate
Decoration made by the blower. Diam. 800 mm.
106. "The Escape To and From"—plate in frame
Sandblasted and line etched. Diam. 600 mm.
107. Globe
Sandblasted. Diam. 500 mm.
108. "Dejeuner"—sculpture
Sawn-cut-put-together technique. Height: 300 mm.



Göran Wärff *Kosta-Boda*

Born 1933. Studied architecture and industrial design at Brunswick and Ulm. Exhibitions in Stockholm, Copenhagen, Amsterdam, Gotheburg, Malmo, Helsinki, London, etc. Has worked for Kosta-Boda since 1964. Is now living in Sydney, Australia, but still working as a free lance designer for Kosta-Boda.

Here are some quotations from an interview when he left Sweden in the spring of 1974

"During my years at Kosta, the contact with the glass craftsmen has given me the most. They are fantastically skilful, and our collaboration has been very valuable for me. You don't always have to design a product on paper—sometimes it's enough to take a vision of it into the works or the polishing room. You discuss the possibilities of realizing it, change it and modify it until you arrive at something you're satisfied with. It's this collaboration that makes the work so aiive. I think we would win much by paying more attention to the craftsmen's ideas and knowledge . . .

Now I have many ideas that need to mature. I must take time to reflect a bit about glass. After the privilege of being able to design glass for fifteen years, it will be interesting to try living without the daily contact with it."

Göran Wärff
AUSTRALIA

Göran Wärff

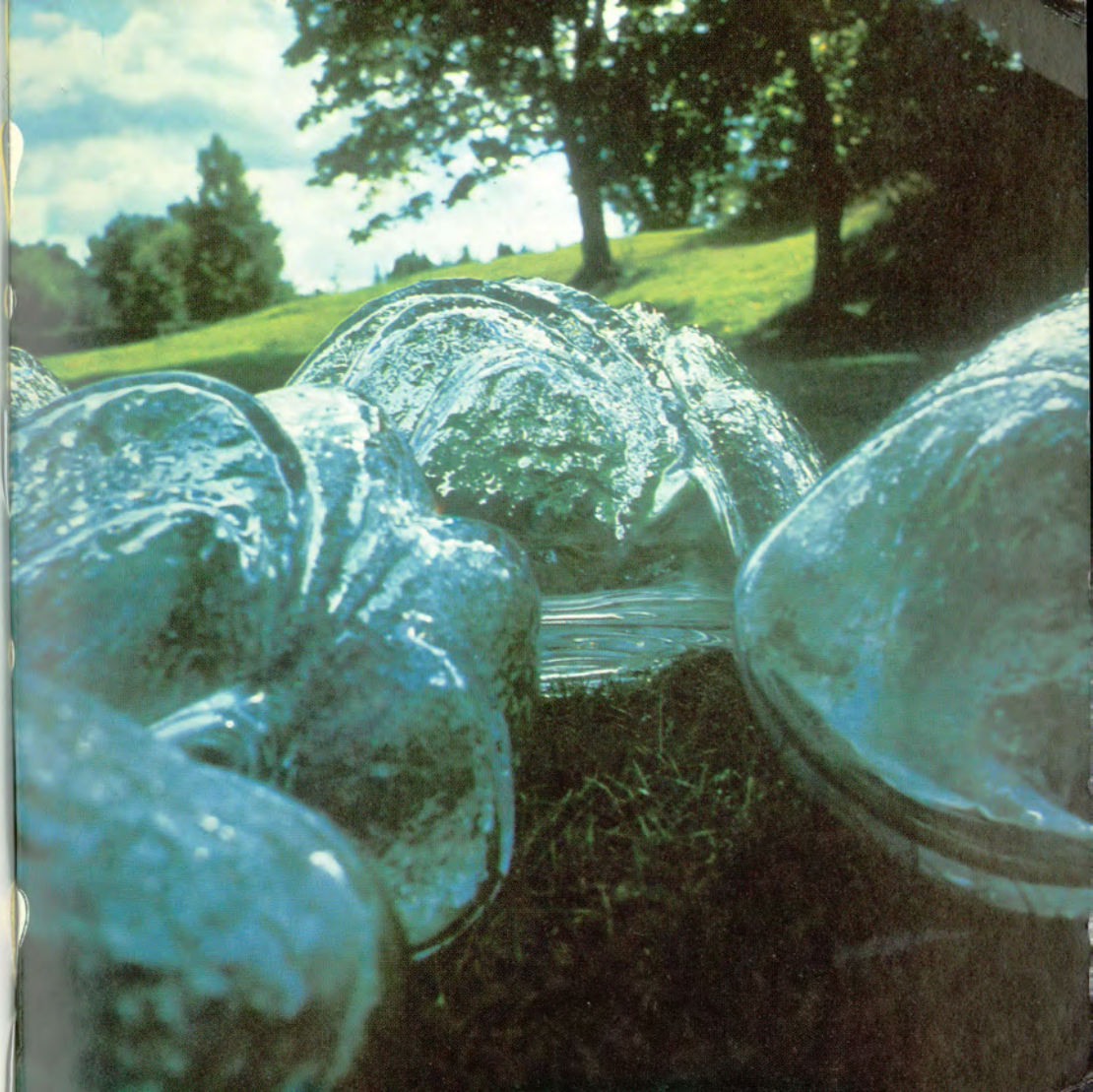


99B

97. "Blue Fire"—plate
Diam. 700 mm.
98. "Polar"—candle-light-sculpture
Diam. 300 mm.
99. Two sculptures. Heights: 250 mm and 450 mm.



98



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